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NIKISCH AS A CHILD.  
Age four.

in which Nikisch is unique, is not studied, but is a natural heritage of the man and is typical of his potent personality. A maximum of results with a minimum of visible effort—that is the keynote of Nikisch's conducting. With a single look of the eye, with a scarcely perceptible movement of his magic baton, he produces effects that are incomprehensible to orchestra leaders of the contortionist or windmill type. Those who know Nikisch in private life are not surprised at his composure on the concert platform, because the same remarkable repose characterizes his every act, it being a part of his nature. And here we at once have one of the secrets of his wonderful magnetism.

Another thing that quickly forces itself upon the attention is the atmosphere, so aptly expressed by the German word "Stimmung," which Nikisch creates as soon as he steps upon the platform. This indefinable something, this subtle contact between conductor and audience is characteristic of Nikisch and always makes a festive occasion of every concert he conducts, no matter in what country it may be or of what nationality his public may be composed. His unparalleled successes in Paris, in London, in Moscow, in Madrid, as well as in Berlin and Leipzig have repeatedly illustrated this power, which is so necessary to the equipment of a great and successful international conductor. But the singular fascination of Nikisch's personality is felt not only by the audience, but in an equal degree by the members of the orchestra; and this, coupled with his kindly, genial disposition, enables him to inspire each performer to give his best. And it is a significant fact that Nikisch, with only one rehearsal, produces re-

sults with an orchestra that other noted conductors fail to accomplish even with five or six rehearsals. A great conductor must, of course, possess many attributes besides the above mentioned; he must have poetry, imagination, temperament, enthusiasm, interpretative powers and he must, above all, be a thorough musician. Nikisch has all these qualities in a high degree and his musicianship is astonishing in its thoroughness and comprehensiveness. There are other conductors who are both big musicians

and masterful leaders, but there is not another one possessing to such a degree that subtle power capable of casting a spell over orchestra and listeners. This, at least, has been my experience, and for the past sixteen years I have been a regular attendant at the Nikisch-Philharmonic concerts in Berlin and have had during this period opportunity to observe the methods of, and the effects produced by, all the great living conductors, having heard them both here and elsewhere. Nor can Nikisch's fascination for the public be credited to fame alone, for here in Berlin we have Richard Strauss, whose fame is second to that of no living musician and whose orchestra, the Berlin Royal, is in every respect the peer of the Philharmonic; yet Strauss, remarkable conductor though he is, does not generate that atmosphere so characteristic of Nikisch.

How well I recall the efforts of the late Hermann Wolff to secure a successor to Hans von Bülow as conductor of the Berlin Philharmonic concerts. Under Bülow these concerts had attained great patronage and world wide fame, but although Wolff tried every available conductor after Bülow's death, there was a gradual falling off in attendance until the services of Nikisch were enlisted. He leaped into popularity at a bound and before the first half of the first season was over the attendance was all it had ever been in the heyday of Bülow; and ever since, for more than a decade and a half, a Nikisch-Philharmonic has been synonymous with a sold out house. No greater contrast could be imagined than Nikisch and his illustrious predecessor, Bülow. The latter was a remarkable leader, it is true, and a personality of singular force, but he ruled by inspiring fear; the musicians of the orchestra stood in mortal terror of his merciless criticisms and scathing sarcasm. Bülow attained wonderful results but it required a far greater amount of drill on his part than is the case with Nikisch. And then Bülow, with all of his greatness as an interpreter and leader, was a good deal of a schoolmaster, his beat being of metronomic exactness. Nikisch hardly ever beats time at all in the ordinary sense and in this respect his conducting represents an innovation, based on the assumption that the artists of a great modern symphony orchestra do not need the metronomic beat. He gives little attention to the mere technique of conducting in its rudimentary aspects and concentrates upon interpretation. Above all, he imbues the members of the orchestra with the poetry and imagination that are so strong a part of his own artistic makeup. The same orchestra sounds quite different under Nikisch than under any other leader. The Berlin Philharmonic is led during each season by many conductors, but when Nikisch stands at its head it plays with a vivid coloring and brilliancy and spirit noticeable only under him.

Born at Lebenyi, in Hungary, October 12, 1855, Arthur Nikisch showed an unusual love for music at the age of four, and when six years old he began the study of piano and theory. His progress in both branches of the art, even at that tender age, was remarkable. One of Nikisch's many extraordinary gifts is a phenomenal memory and it is recorded of him that at the age of seven, after hearing for the first time the overtures to "William Tell" and the "Barber of Seville," he went home and wrote out the pieces from memory; and as they were in the main correct, this shows that he possessed this unusual power of retention even as a child. Aged eight, he appeared in public as a piano prodigy, causing a sensation with his spirited performances of operatic transcriptions by Thalberg. The boy's father now determined to have him fol-

low music as a calling and he was taken to Vienna and placed in the conservatory. He now also began the study of the violin with Hellmesberger, continuing meanwhile piano and composition. His progress at the conservatory was so astonishing that he soon became the best pupil of that famous institution.

It was during these early years in Vienna as a boy of ten that Nikisch began to realize that the life of a conductor was the ideal artist's life for him, and from this time on all his energies were bent in this one direction. He applied himself assiduously to a study of the violin, realizing that a thorough knowledge of the strings was the best practical foundation for the orchestra leader. At the age of thirteen the boy won the first prize for violin playing and composition and the second prize for piano. His first experience in conducting was gained with the conservatory orchestra, and when he graduated from the institution in 1873 as a youth of eighteen, he was allowed as a special mark of distinction to conduct the first movement of his own D minor symphony at a public pupils' concert. His classmates presented him on this occasion with his first baton.

The year before leaving the conservatory was an important one for the youth, for it marked his meeting with Richard Wagner. The great composer had come to Vienna to conduct a concert given for the benefit of the Bayreuth Fund. The pupils of the conservatory sent a deputation to greet the master, and Nikisch was chosen as spokesman. Among the other pupils were Emil Pauer and the late Felix Mottl. In May of the same year Nikisch had the good fortune to play in the orchestra under Wagner's



NIKISCH.  
At time Tchaikowsky heard him in Leipzig, age thirty.



NIKISCH,  
As prize pupil of the Vienna Conservatory, age thirteen.



NIKISCH, AGE TWENTY, AS A MEMBER OF THE VIENNA ROYAL ORCHESTRA.

There are other conductors who are both big musicians



NIKISCH.  
As conductor of the Boston Symphony Orchestra, age thirty-five.

direction on the occasion of the laying of the cornerstone of the Bayreuth Theater. The orchestra had been recruited for this purpose from the best members of all the leading orchestras of Germany and Austria. A wonderful band of musicians it was, there being, for instance, no less than ten concertmasters with August Wilhelmj at

their head among the first violins. The Vienna Court Orchestra sent twenty musicians and Nikisch was one of them, although he had not yet become a regular member of the organization, being still a conservatory pupil. Wag-



NIKISCH AT THE TIME OF HIS GEWANDHAUS APPOINTMENT.  
From the painting by Klamroth.

ner conducted Beethoven's ninth symphony, of which he held four rehearsals, and Nikisch declares that he learned more about conducting then than he ever afterward learned in a whole year.

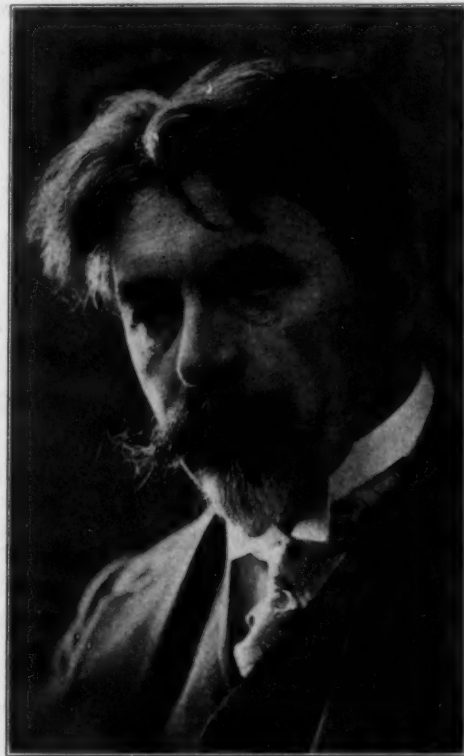
On January 1, 1874, Nikisch, then nineteen years old,

was enrolled as an official member of the Vienna Royal Orchestra, and for three years he sat among the violins, gaining an experience and practical knowledge of the technical workings of a great orchestra that were later to prove invaluable to him. During this time he played under Liszt, Rubinstein, Brahms and Wagner, to mention only four of the illustrious musicians who were from time to time invited to conduct in Vienna. In 1878 Angelo Neumann, the great operatic impresario, who was at that time director of the Leipsic Opera, offered the youth a position which was accepted. And on February 11 Nikisch, at the age of twenty-three, conducted for the first time a public performance, this being in the old Leipsic Theater. The work with which he first tested his powers was the operetta "Jeane, Jeannette, Jeanetton." Neumann immediately recognized the young man's genius and a few months later we find Nikisch conducting "Tannhäuser" and the "Walküre" as successor to Joseph Sucher. Thus was he, at the age of twenty-four, installed as first conductor at the Leipsic Opera. Nikisch's advent marked an immediate change for the better in things musical pertaining to Leipsic, and for eleven years he was the central figure of the operatic life of that city. Nikisch had found a congenial field of activity and it was during this Leipsic period that his remarkable powers were developed and matured. In 1885 Peter Tschaikowsky heard him conduct two Wagner performances, and the following impressions which the great composer wrote down in his diary will be found of interest:

"The Leipsic Opera may well be proud of its young conductor, Arthur Nikisch, who is a specialist in Wagnerian music dramas of the last period. I heard 'Rheingold' and 'Meistersinger' under him. The orchestra of the opera is the same as of the Gewandhaus and is of the first rank. Although admirable under Reinecke, one must hear the orchestra play the difficult and complicated scores of Wagner under such a wonderful master as Nikisch, in order thoroughly to appreciate the perfection of the organization. Nikisch's conducting has nothing in common with that of Hans von Bülow; while the latter is hasty and agitated, though effective in his own eccentric way of conducting, Nikisch is quiet, resourceful, self controlled and economical in his movements. He does not conduct, he gives himself up to the force of some mysterious magic; you hardly notice him, as he never attempts to draw attention to himself, and yet you feel that the large orchestra is like an instrument in the hands of this remarkable man and that it willingly submits itself to his will. Nikisch is a pale young man of about thirty years, small of stature, with splendid, poetic eyes, which really seem to possess a magical power. For they compel the orchestra now to emit tones of thunder like the trumpets of Jericho and now to coo like a dove, and then again to breathe forth a mysticism which takes our breath away;

and all this is achieved by the little conductor, who rules the musicians as if they were faithful slaves, in such a way that the public does not notice him at all."

Franz Liszt, Clara Schumann and other celebrities also spoke of Nikisch with words of the warmest praise. Liszt



NIKISCH AS HE IS TODAY.

once declared that he was "the chosen one among the chosen."

Meanwhile, the New World beckoned the now famous conductor. In 1889 Nikisch accepted the position of leader

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of the Boston Symphony Orchestra and for four years he remained in America. What he accomplished during this period is too well known to the readers of THE MUSICAL COURIER to require further mention. In 1893 we find Nikisch back to his native country as leader of the Budapest Opera. Two years later he was offered the position which was at that time considered the most desirable in Europe, that of conductor of the famous Gewandhaus concerts of Leipzig. Nikisch accepted and his return to the city where he had first won his spurs as a wielder of the baton had the effect of regenerating the musical life of Leipzig. Under the venerable Reinecke and his hidebound classic traditions, things had gradually gone to sleep and it required a Nikisch to bring Leipzig again into its own. Although Nikisch conducts at Leipzig twenty-four evening concerts and the same number of matinees, he has found time to lead both the Berlin Philharmonic concerts and a similar series with the Berlin Orchestra in Hamburg. Furthermore, he has made extensive tours with the Philharmonic Orchestra in France and Spain, arousing everywhere unparalleled enthusiasm. He is also an annual visitor to London, to St. Petersburg and to Moscow. He also occasionally finds time to conduct operatic performances in the leading cities of Europe, particularly the great Wagnerian music dramas, every note of which he knows from memory.

Nikisch's interpretations of the classicists as well as of the romanticists and moderns are highly colored and individual. Here in Berlin we have had ample opportunity to observe his universality as an interpreter. With what force, sonority and vigor does he present the Bach "Brandenburg" concertos and with what exquisite finish and subtle charm does he give us Haydn and Mozart! And as to his Beethoven! Who can produce such lovely lyric effects in the "Pastorale" symphony? Who can rise to such grandeur in the "Eroica"? And who can make the well worn C minor seem each time like a new creation? When Nikisch proclaims the theme of the finale of this symphony, one feels as did the French soldier of Napoleon's army in Vienna, who on hearing it for the first time got on his feet and shouted, "C'est l'Empereur! C'est l'Empereur!" Nikisch's nuances are wonderful and often of fascinating effect. And what shall we say of the Beethoven A major symphony or the ninth as illumined by Nikisch's interpretative genius?

Universally acknowledged the most poetic of conductors, Nikisch has in vivid contrast to this quality a great love for the demoniacal, and when he gives free rein to his fiery Hungarian temperament, as, for instance, in the "Venusberg" music of the "Tannhäuser" overture, the effect is indescribable. Wholly fascinating in his rendition of the overture to the "Flying Dutchman," here he is truly transcendental and makes one feel the heights and depths of the human passions which the work encompasses. The Hungarian is also famed for his reading of the "Meistersinger" overture. But there are many conductors who present this effectively; not so, however, with the "Flying Dutchman," which is a very difficult overture to interpret as it should be interpreted. Completely in sympathy with all of these overtures, Nikisch is perhaps at his best in the "Tannhäuser." In this number, which has for years been a hobby horse with many a noted chef d'orchestre, Nikisch has introduced some absolute innovations. It was he who discovered and brought into prominence the horn motive in the great climax just preceding the entrance of the "Hymn of Love," and it was he, too, who added tremendously to the effect of the close of the overture by accentuating the beautiful tenor voice of the horns. Since then other conductors have imitated him in this.

Nikisch's interpretations are always plastic, always full of color, full of light and shade. And how eloquently do his pauses speak! Nikisch recognizes the value of pauses; for instance, how fascinating and breath taking is his pause in the "Freischütz" overture, just before the great fortissimo passage of the violins in C major, and how it emphasizes the overpowering attack! Brahms under Nikisch assumes new proportions. Otto Neitzel, the world's greatest music critics, once remarked to me that Nikisch's Brahms interpretations were a revelation to him. He had been accustomed to hearing the master's symphonies performed by Steinbach, of Cologne, an exponent of the robust school, and the beauty and poetry and smoothness of Nikisch's Brahms readings made an indelible impression upon him.

Absolutely preeminent is Nikisch in Tchaikowsky. To hear the E minor or the "Pathétique" symphony performed by a great orchestra under Nikisch is to understand for the first time the mission of the Russian composer. Berlioz, too, makes a strong appeal to the conductor's vivid imagination, and how thoroughly does

he understand Liszt! The first "Hungarian" rhapsody under Nikisch's hands becomes a living, breathing, glowing thing, possessing the soul of the true Magyar. Modern living composers also, like Strauss and Reger, find in him an ideal interpreter. His "Tod und Verklärung" lays bare to us all the struggles and longing of that world sick soul. Impatient of hidebound traditions, Nikisch stands for advancement, for progress; he represents a new school of conducting and the last word in that branch of the musical art. His forthcoming tour in America with the London Symphony Orchestra must be looked upon as one of the most memorable undertakings in the entire annals of music. And Americans who love the lofty, the sublime in the divine art of Apollo can indeed be thankful that they are to have an opportunity, brief though it is, to hear the world's greatest conductor at the head of such a magnificent organization as the London Symphony Orchestra.

#### Minneapolis Orchestra in Chicago.

On its return from its Eastern visit, the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, paid a second visit to Chicago, receiving the following favorable press comments:

A second concert by the Minneapolis Orchestra last night in Orchestra Hall attracted the customary numerous enthusiastic band of admirers from the following which Conductor Oberhoffer and his men have established in Chicago.

The admirable sense of balance and contrast shown by Mr. Oberhoffer as a program maker is likewise conspicuously evidenced in his readings. He discovered unsuspected qualities of beauty and of interest in the Berlioz overture, qualities that were concerned with the brilliant, vital and many voiced orchestral song.

Imagination and enthusiasm were the interpretative characteristics that distinguished the reading of the symphony, just as they are salient attributes of the work. Mr. Oberhoffer's conception of the composition departed from that with which we have become familiar only as it emphasized impulse as contrasted with deliberation in the choice of tempi, and in its faculty to sustain many melodies at nearly equal value instead of subduing the commenting voices to advantage of some dominant melody. It was, in short, a subjective reading in its emotional aspects, but a splendid objective interpretation in all that pertained to orchestral effect.

Mr. Oberhoffer plans his contrasts on a heroic scale. The introduction has never been read with greater breadth and solemnity, nor has its mood of mystery found more impressive revelation. Throughout the masterly development of the first movement the impulse to spontaneous expression is never submerged in the mere unraveling of a complicated score. The cloudlike lightness, the "mist of tone" that shrouds the delicate beauty of the second movement, was wonderfully matched by the shadowy, illusive, and exquisitely refined delivery of it by the orchestra. And for the mighty climaxes of the finale Mr. Oberhoffer discovered a tempo that combined dignity with strength.—Chicago Tribune.

The well chosen program had as its initial number the overture, "Le Carnaval Romain," by Berlioz. While this work does not form

the summit of the works of this great French master, still it is interesting in many respects (especially as to rhythm), and is orchestrated with all the skill for which he is famous. It was given a finely nuanced presentation—as well as to the tempi as to the dynamics. There were many details charmingly worked out, yet in good balance with the whole.

The most important offering of the evening was, of course, the symphony of César Franck. The introduction was given with impressive breadth, and the main themes were declaimed with enthusiastic fervor. The lyrical parts brought out the deep sentiment with which so many of Franck's themes are inspired. Especially praiseworthy was the playing of the brass section in this symphony—as, for that matter, the whole evening.

The allegretto was done well, as also, most of all, the middle part in G minor, in which there were some exquisite details. There was swing and spirit to the last movement and the second theme was well contrasted and balanced. With these reservations one can heartily praise the splendid work done in this great work and find entirely justified the cordial applause after each movement and especially at the end.—Inter-Ocean.

Mr. Oberhoffer presented it with many nuances of tempo and dynamic effect and breathed into the reading of the score a subjective, personal characteristic quite in keeping with his own temperament.

Broad and sweeping was the interpretation of the first and final movement and the allegretto, with its short scherzo-like intermezzo, was charmingly performed.

The Strauss tone poem, while technically well done, lacked that overwhelming bigness of the more schooled and maturer organization which has had the larger experience of years and years of symphonic playing. It was not an interpretation to cavil at, however, for it was given with many admirable musical qualities.—Examiner.

#### Two Baernstein-Regneas Pupils.

Cara Sapin, the mellow voiced contralto prima donna of the "Naughty Marietta" company, will be in New York during Holy Week, when she will sing at a musicale at the Baernstein-Regneas studio, New York, of which she is a product. Madame Sapin is meeting with unqualified success and her beautiful singing of "Under the Southern Moon" is a feature of the production.

A gifted young singer, not yet twenty, is Helen Stein, who possesses a rarely beautiful contralto voice. Two years ago Miss Stein began her vocal studies under Baernstein-Regneas, who immediately saw the possibilities in the voice, although at the time there was very little of promise in it, but Baernstein-Regneas recognized at once the "gold beneath the surface," and after two years of conscientious study Miss Stein's beautiful singing has secured for her splendid positions as contralto soloist in prominent churches and a leading synagogue in New York City.

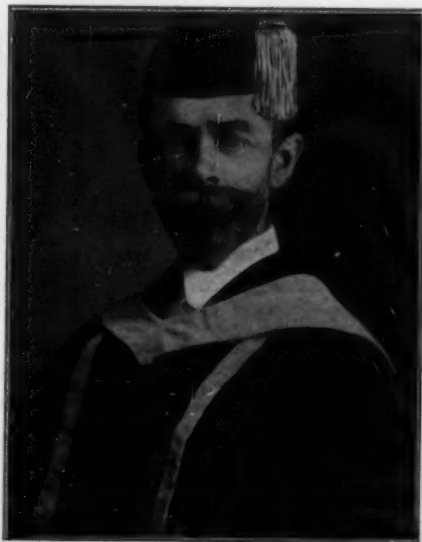
"Madame Butterfly," "Faust," "Elektra" and "Tristan and Isolde" were recent performances at the Dessau Opera.

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# PARIS

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1, SQUARE DE LA TOUR-MAUBOURG,  
PARIS, March 19, 1912.

One needs to hear Gottfried Galston but once to be convinced that he is one of the world's greatest pianists. To hear him again simply confirms this opinion and changes admiration to wonder at the man's astonishing technical power and above all at his perfect grasp of the various styles of different composers. This was demonstrated last night. In spite of a bad wind and rain storm, which, in combination with a taxi strike, made it difficult to get about, the hall was crowded to overflowing to hear Galston's second and last recital in Paris. At his first recital he played much of the modern French school and showed his perfect comprehension and sympathy with the efforts of these extremists. Last night his program consisted largely of the no less modern, no less extreme, Busoni. The program in detail was as follows: sonata, op. 101, Beethoven; "Fantasia Contrapuntistica," Busoni (first time); "Three Elegies," Busoni (first time); Ballades Nos. 1 and 4, Chopin; "Minuet" and "Marche Militaire," Schubert. One need not speak of the Beethoven number. Galston is known as a Beethoven player, and what he does in this line is as perfect as can be. A word should be spoken, though, in praise of the delicacy of treatment, the pure, true sentiment shown in his interpretation of the Chopin numbers and the Schubert "Minuet." To play this sort of music after the heavy numbers of Beethoven, Busoni, and of Debussy and Ravel which he had on his former program, is a sort of test, and a test that proved conclusively the player's great versatility and breadth of sympathy. It will be noted that both of the Busoni numbers on this program are marked "first time." The first of these, the fantasia, is built upon a fragment by Bach. There is a long introduction, not at all contrapuntal, which on the program is called "Preludio Chorale." This is very modern, very strange, and not especially attractive. Then, without pause, there are three fugues, the third of which is made on B-A-C-H. Then an intermezzo, three variations, cadenza, a fourth fugue, corale and strettia. After the first prelude the rest of the piece, except the cadenza and the close, is just good, modernized Bach, not so much modernized, either, for even Busoni cannot write real counterpoint to ultra-modern harmonies, and this whole piece is full of very real and very beautiful counterpoint. It is tremendously difficult. Only a virtuoso of the very highest order, such as Galston, could handle it at all. As for the "Three Elegies," they are named "Recueillement," "All' Italia," "Turandot's Frauengemach." These

pieces are not in the least elegiac and only the last of the three shows any real inspiration. The first two are strange and difficult, but they are not pleasing to listen to. The third is a lively melody, not in the least like an elegy, but very attractive indeed. They are undoubtedly great piano compositions, and it is an unmixed pleasure to hear them played by such a master as Galston. His



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success with them amounted to a genuine ovation. His playing is so splendid, so perfect, so full of force and feeling, that it causes positive delight. He was forced to give several encores, one of which was again by Busoni.

At the Students' Atelier Reunion this week those who were fortunate enough to be present were given a rare treat by a series of vocal numbers rendered by Mrs. George E. Shea. Mrs. Shea, who is known in the operatic world as Madame Chais-Bonheur, will be remembered as having been a member of the Boston Opera Company last season. Her splendid contralto and perfect style have always made her a favorite, and it was a distinct

loss to the opera company when she felt she must resign her position with it on account of her home duties, Mr. Shea being actively engaged in teaching in Paris and unable to get away. Madame Chais-Bonheur sang Gounod's "Jerusalem," Beethoven's "Die Ehre Gottes aus der Natur," and, as an encore, Schumann's "Ich grolle nicht." Her accompaniments were very beautifully played by Mr. Shea, who, in addition to being a much sought after voice teacher, is a composer and pianist as well.

There was a rather ridiculous and at the same time pathetic scene yesterday at the Colonne Concert. The world discovered a long neglected composer by the name of Fanelli, and discovered him not by some new work done recently in modern style, not by some work that really enriches the literature of music but by a set of symphonic tone pictures done twenty-nine years ago and conceived altogether in the manner of Franck and Berlioz. This work is called simply "Tableaux Symphonique" ("Symphonic Tone Pictures"), and draws its inspiration from "The Romance of a Mummy," by Theophile Gautier. The pictures are as follows: I. Thebes. Before the Palace of Tahoser. II. On the Nile. III. Triumphant Entrance of Pharaoh. The themes on which these various parts are built are fairly interesting, but certainly do not indicate any very great wealth or originality of invention. The orchestration is good, often original, but of course has been surpassed by the "moderns" in the twenty-nine years that have elapsed since this work was written. All of these considerations were lost, however, on the audience that crowded the Chatelet yesterday afternoon. Fanelli had been "discovered." A great daily had taken him up and made much of him. This much neglected composer, now well on in the fifties, had been forgotten all these years. As drum player he had passed through the various symphony orchestras of Paris. He had played in cafes, in restaurants, in dance halls. He had earned his living by copying music. And meantime he had composed, composed incessantly; had carried his manuscripts from orchestra to orchestra, from publisher to publisher; had finally, in the face of endless refusals and disappointments, given up in despair; had packed away in his trunk the fruit of his genius, and there, for years, it lay hid, this work equal if not superior to the life work of a Beethoven or a Wagner. And the audience at the Chatelet yesterday took all this in good faith. Rarely had such an ovation been seen in this theater. Fanelli, the composer, and Pierné, the conductor, were called again and again. Fanelli appeared, first in a box, then on the stage. And the crowd stood up and cheered and clapped and, alas! gave poor Fanelli hopes that can never be realized, hopes of a future that can never be his unless he has something greater in the mysterious trunk in his attic than the work he brought forward yesterday. I do not say that the work is bad. Not at all. It is quite worthy of a hearing. But it is quite another matter to herald a man as an undiscovered genius. Poor Fanelli!

Felice Lyne, who made her debut with the Hammerstein Opera Company in London on November 25 as Gilda in "Rigoletto," and has since been heard in "Faust," "Lucia," "The Barber of Seville," etc., with ever increasing success, wishes it to be clearly understood that her teacher was L. d'Aubigné, of Paris; that she studied with

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no one else; that he alone deserves the credit of having made her voice what it is today. She recently sent M. d'Aubigné her photograph with a statement to this effect written underneath it, and words of warm thanks and appreciation to her teacher. M. d'Aubigné has just returned from Nice, where he spends a part of each winter with his pupils. He tells me that Douglas Wise, soprano, a daughter of Admiral Wise, of the U. S. N., who had been studying with him, has been singing at the Royal Casino at Nice this winter and has just closed a two years' contract with the Opera at Tunis. I believe it is not yet officially announced, but is none the less an established fact, that M. d'Aubigné has bought a palace at Saint Cloud, just outside of Paris, where he intends to introduce the old plan of having his pupils constantly under his direct supervision. More of this later.

Mischa Elman gave a second recital here last week, with somewhat better success than he had at his first. He was assisted, as usual, by Percy Kahn. He played a sonata by Mozart, and then a novelty in the way of the Mendelssohn concerto, which, unless I am much mistaken, was intended by its composer to be accompanied by an orchestra and not by a piano. (Why not give things as they are written, or else not give them at all?) He then played a lot of nice little things, Corelli, Wagner ("Albumbblatt"), Couperin, Grétry, a Hungarian dance by Brahms, nocturnes by Chopin, and a rondo by Bazzini. We have seen better programs in Paris.

Thuel Burnham's brilliant pupil, Mrs. Mac Arthur, of New York, was heard last week at the Lyceum Club in a most effective rendition of Richard Strauss' "Enoch Arden" music. The poem was recited very clearly and effectively by Penelope Peterson. Mrs. Mac Arthur is a pianist of sterling qualities. She possesses a splendid technic, which enables her to play with much expression and delicate nuance. Her tone is at times soft and singing, at times bright and scintillating, characteristics which Mr. Burnham possesses to a marked degree in his own playing and seems able to impart to his pupils. It is rumored that Mr. Burnham will be heard in America this summer.

One of the most interesting events of this week was the third concert of French music given under the auspices of Durand & Fils, the music publishers. The receipts of the concert will be devoted to a charitable purpose. The program of this concert was as follows: concerto by Rameau; "Fêtes Galantes," by Debussy; "Valse Nobles et Sentimentales," by Ravel; two songs by Roger-Ducasse; "Images," for piano solo, by Debussy, and a quartet for piano and strings, by Saint-Saëns. The Rameau concerto is written for violin, cello and harpsichord. It seemed to me that the use of the harpsichord was altogether ineffective. Whether it was that the hall was too large or the player, M. Casella, too delicate of touch, or the instrument itself too weak, I cannot say, but the harpsichord failed to give any real support to the other instruments, and was especially weak in the bass. I heard enough to assure myself that this is a charming old composition, but it was certainly not an attractive rendition of it. The "Fêtes Galantes" of Debussy were sung by Maggie Teyte, Debussy playing the accompaniments. These songs are not new, dating from 1904, and are probably well known to most of our readers. The beauty of the song does not lie in the voice part but in the harmony, and sometimes the melody of the accompaniment. Now, for the ordinary song, one would say that Debussy played the accompaniments wonderfully well, keeping perfectly with the voice and subduing the piano constantly as, for the ordinary song, it ought to be subdued. But for these particular songs it seemed to me that the piano was altogether too much subdued. It is strange to note that apparently Debussy does not himself realize that the beauty of his music is in the piano and not in the voice. The "Valse Nobles et Sentimentales," by Ravel, were first given last year at the memorable concert at which the works played were all anonymous. These waltzes were done by Louis Aubert, I think, and were not well received. This, however, was a matter of music politics. Some of the audience guessed that they were the work of another man, and hissed them by mistake. At the present hearing they were played by the composer himself. He is a very boyish looking little man, and you wonder to look at him at his tremendous force and passion as a composer. However, these qualities are not particularly shown in these waltzes. There are eight of them, not very difficult or brilliant, qualities that you generally expect to find in the work of this composer, but frequently very graceful and pretty, and all the time very strange in the way of leaning toward the ultra-modern. There seems to be a strangely fascinating discordant note added to nearly every harmony. You wonder constantly how he does it and why it is so delightful. The two songs by Roger-Ducasse, sung by Madame Bathori and accompanied by the composer, need not detain us. They are fairly good compositions, but hardly of sufficient importance to take

up the time of MUSICAL COURIER readers. The "Images," by Debussy, for piano solo, played by M. Vines, consists of three parts, "Réflets dans l'Eau," "Hommage à Rameau," and "Mouvement." Of these, only the first is really attractive. Debussy needs an inspiration, one might almost say a landscape, for his tone paintings, and furthermore, the listener needs a title of some sort to render this music comprehensible. Neither the "Hommage à Rameau" nor the "Mouvement" seems to fill this requirement, and both are uninteresting in consequence. As for the quartet by Saint-Saëns, it is not great music, but it is pleasing, and it gave a strange feeling of relief after all this modernism. And if we really and truly enjoy these modern works, why is the other kind such a genuine relief? That is a question!

It is a notorious and rather disgraceful fact that Paris has no really great conductors, and it is probably a realization of that fact that induced the Chamber recently to vote the sum of five thousand francs a year to support a class for would be conductors at the Conservatory. As some one said, "Our composers ought at least to know how to conduct their own works." Whether or not conducting can be taught seems to be a question. It is pointed out, however, that Germany has classes for conductors, and certainly turns out more good conduc-

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tors than does France. What France needs more than anything else is some system by which men who want to be conductors may find such a position without a "pull."



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#### American and English Women Composers.

One of the recent meetings of the Philadelphia Music Club was devoted to considering the work of American and English women composers. Mrs. Phillips-Jenkins read a paper on the subject, which was illustrated by her pupils. The composers whose songs were on the list included the Americans, Mrs. H. H. A. Beach, Jessie Gay-

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#### "MESSIAH" FESTIVAL.

LINDSBORG, Kan., March 25, 1912.

Lindsborg has sung its way into the hearts of the people of this nation and today the "Messiah" week at Lindsborg is of national importance. The festival this year will be held March 31 to April 7. Ten miscellaneous concerts and recitals will be given during the week.

That the "Messiah" at Lindsborg is the great musical event of Kansas is a fact which has long been recognized. No other event has attracted from year to year such great audiences, nor elicited such wide comment and praise. The audiences include people from every walk of life and to one and all it appeals with irresistible force. It grows greater from year to year, not only to those who sing it, but also to those who listen. Those who have attended the concerts many times are the most liberal in their praise. It will be given for the thirtieth consecutive year March 31 to April 7.

People travel hundreds of miles to hear the "Messiah" at Lindsborg. Some come from curiosity, but the majority make the journey to hear the wonderful chorus, actuated by their love for the beautiful sacred music. They come from neighboring States in large crowds, while music lovers have often made the trip from New York, Boston and other Eastern cities. Many who were disappointed last year because they were unable to secure tickets after arriving at Lindsborg, have already made arrangements for tickets for the coming festival.

The "Messiah" chorus at Lindsborg is a wonderful organization in more ways than one. With the exception of a few of the soloists it is made up exclusively of home talent, fully one fourth of the population of the town being identified with it. Each year the chorus is trained for months by a master musician—a specialist in his line. Some of the singers have been members of the chorus for more than a quarter of a century, and every year they find new beauty and inspiration in it. It tells a story which never grows old. At the festival the chorus of 565 voices will be accompanied by the Bethany Symphony Orchestra of forty pieces.

Including the coming festival the "Messiah" will have been rendered at Lindsborg for thirty consecutive years. This oratorio has been sung by many organizations the world over, but it is doubtful if it has ever been sung better than by the big chorus at Lindsborg. The 565 trained singers sing with the Scripture words in their hearts—a praise anthem to God; so simple that those not versed in music understand it; so sublime that master musicians are surprised and enraptured. The soloists are Jeanie Norelli and Ethel Cullison, sopranos; Mildred Potter, contralto; John Hoffmann, tenor; Henry Edward Malloy, baritone, and Gustave Holmquist. E. P.

#### About McCormack's New York Concerts.

As THE MUSICAL COURIER stated last week, John McCormack, the renowned Irish tenor, is to give a concert at the Brooklyn Academy of Music, Sunday evening, April 7 (Easter) and one at Carnegie Hall, Sunday evening, April 14. At both he will be assisted by Marie Narelle, the Irish ballad singer, who has shared success with McCormack on the concert tours in this country. Both McCormack and Miss Narelle are to sing Irish songs, and the tenor will also give some operatic arias which have helped to make his famous.

#### Esperanza Garrigue's Pupils.

Samuel d'Alten, tenor, and Ethel Cozzins, soprano, have been engaged for the spring season with the Aborn Opera Company.

# ROME

Rome, Italy, March 4, 1912.

The second series of concerts at the Augusteo is nearing its end. Vittorio Cui, a young Roman conductor (just finished directing the season at the Regio of Turin), has already led two concerts with great success. He should be complimented on the progress he has made since last year. His conducting, all from memory, is magnetic and he obtained effects from the orchestra that no one else so far this season has accomplished.

Tuesday, March 12, Mischa Elman will be the soloist at the popular concert.

The Costanzi Theater is giving its regular performances. "Elektra" was done at popular prices to a well filled house. "L'Africaine" draws good audiences at especially reduced rates. This is in accord with the municipal direction that every opera be given twice at popular and at least once at extremely popular prices.

Zandonai's "Conchita," which had such a success at Milan, is now being rehearsed under the supervision of the composer.

Some performances of "Traviata" are to be given with Rosina Storchio and also several of "Trovatore" with Juanita Cappella, Scampini, Galeffi, etc.

At a recent meeting of the directors of Santa Cecilia it was decided that at least part of the interesting musical revivals which were to have been given during the Exposition and which were totally ignored after so much publicity, will be held at Santa Cecilia. The dates chosen are April 23 and 30, when two concerts will take place entirely made up of ancient music. Besides "The Inconsonance of

Poppea," by Monteverde, one of the principal attractions will be Emilio del Cavaliere's work, "Representation of the Soul and the Body." Other composers to figure on the programs will be Peri, Caccini, Cavalli, Cesti, Marco da Gagliano, Legrenzi and Lotti. Maestro Giovanni Tebaldini will conduct.

A delightful tea was given in honor of Sir Paolo Tosti and Mrs. Carl Strakosch (Clara Louise Kellogg) by the



VIEW OF THE STORCHI OPERA HOUSE IN MODENA.

distinguished sculptress, Dora Ohlfsen, at her studio. The affair was quite informal and most charmingly sympathetic was the hostess.

Parliament now is debating over the question as to whether the Costanzi Theater is to have a subsidy, or

whether the subsidy until now enjoyed, 80,000 francs, should be entirely suppressed or reduced. No decision has as yet been taken.

Another patriotic evening was given at the Costanzi with "L'Africaine." A goodly sum was realized to help the widows and children of the soldiers and officers who died in the war.

Mascagni is filling the papers with his doings in London. He wrote to some of his friends here that he never was happier, never worked harder, and never made so much money in such a short time.

Alberto Gasco, musical critic of La Tribuna, has had a big success with two of his compositions at Elberfeld, Germany. At least here is a critic who knows something about music.

The pianists, Angelelli and Madame Anduaga Rossetti, gave two interesting concerts at La Sala Verdi.

At the Dal Verme of Milan, Ponchielli's "Promessi Sposi," which had not been given for about forty years, was received without enthusiasm, but still can be said to have been a success.

Music by Liszt and Haydn was performed at the inauguration of the new Catholic Oriental School and Library, before cardinals and other dignitaries of the Church.

A blind violinist gave an interesting concert at the Hotel Excelsior before a very select audience. He is named S. Seidita, which translated means six-fingers.

At the Augusteo, the concert schedule shows: March 17, orchestral; March 21, orchestral, with Molinari conducting; March 24, orchestral; March 31, orchestral, with Bruno Walter; April 11, 14, 18 and 21, with Wilhelm Mengelberg, the Amsterdam leader. This series is to end with a colossal concert inaugurating the new monumental organ constructed in Turin expressly for the Augusteo and costing over 100,000 francs. The concert will have the assistance of the orchestra and Widor, Bossi, Renzi, Matthey, etc., as soloists. It is said Saint-Saëns' symphony for organ and orchestra will be performed. D. P.

## MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., March 23, 1912.

Augusta Cottlow, the piano soloist at the last symphony concert, scored a brilliant success in the MacDowell concerto in D minor. Kansas City has had rare opportunities, indeed, in hearing piano concertos and to have so noted a soloist as Miss Cottlow give such a fine example of the art in that form is most gratifying. A very marked demonstration was awarded Miss Cottlow, not only in the big concerto but in a group of piano solos as well. A train of enthusiastic admirers awaits Miss Cottlow's next appearance in Kansas City. Schubert's "Unfinished" symphony, the prelude to "Hansel und Gretel" (Humperdinck), "Confluentia," by Edgar Stillman Kelley, and the introduction to the third act of "Lohengrin" completed the program.

The second annual social meeting of the Kansas City Musical Club, given in honor of Jessie L. Gaynor and the Misses Gaynor, was held at the home of Mrs. Raymond Havens, Monday afternoon, March 11. A thoroughly enjoyable time was spent by the many members and their friends who braved the formidable day, and a fine program was effectively given by Harrison Keller, a young and promising violinist, who was heard to unusual advantage in three well chosen numbers. The first, a sonata in four movements by Sjogren, displayed unusual gifts of technic and breadth of interpretation. The second, the familiar "Russian Airs" by Wieniawski, was played in a finished manner, and Lalo's "Symphonie Espagnole" in three movements gave Mr. Keller splendid opportunities to reveal warmth of tone and temperament. Very expressive work was that of Stewart Wille, the accompanist. The impromptu nature of the program of songs given by Mrs. Gaynor, assisted by her daughters, was delightful.

John McCormack's concert at the Willis Wood, under the W.-M. management, brought out hosts of music lovers on Friday afternoon, March 15. The date was a very fitting one, so close to St. Patrick's Day, and the great Irish tenor could not sing enough for the many admirers who were there to hear him, and encore after encore was insisted upon. A program of great variety was given. The Puccini aria, "Che gelida manina," and the "Salut Demuere," from "Faust," were magnificent. Miss Narelle, soprano soloist, and Spencer Clay at the piano, assisted.

JEANNETTE DIMM.

After the opera season in the United States, Bassi, the tenor, and Amato, the baritone, and others, will at once proceed to Buenos Aires, to sing in that city.

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## LEOPOLD STOKOWSKI, CONDUCTOR.

Following are many press tributes to Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra:

He is a colorist, rather than a formalist; he feels the mood, the psychic sense of the thing, not the outward form.—Chicago Evening Post, February 8, 1912.

His interpretation was electric in its intensity.—Chicago Evening Post, February 8, 1912.

Short, intense phrases, he gives with tremendous vitality, great sonority and wide variation in shading.—Chicago Evening Post, February 8, 1912.

It was Russian, with that appeal that only a soul in agony could voice, and only a man with a heart could make audible to our ears.—Chicago Evening Post, February 8, 1912.

This director clearly knows his business.—Chicago Record Herald, February 8, 1912.

Shadings were conceived deftly and performed with precision.—Chicago Journal, February 8, 1912.

His reading of the fifth and best of the Tchaikowsky symphonies was a revelation.—Chicago Tribune, February 8, 1912.

Mr. Stokowski discovered melodies and counter-melodies previously unheard.—Chicago Tribune, February 8, 1912.

It (Brahms' symphony No. 1 in C minor) received a noble rendition at the hands of Conductor Leopold Stokowski and his men.—Chicago Tribune, February 8, 1912.

The playing was grave and dignified throughout, and though full of color and life, there was no attempt at being dramatic or seeking for undue effects.—Chicago Tribune, February 8, 1912.

He showed the power of tenderness, of the beauty of sustained melodic expression in his wonderful reading of the slow movement. (Tchaikowsky fifth symphony.)—Chicago Evening Post, February 9, 1912.

The variety of color which is at his command is extraordinary, yet always with proportion and with fine sense of fitness.—Chicago Evening Post, February 9, 1912.

He keeps every part so vitalized that the background is of as fine texture as the salient point.—Chicago Evening Post, February 9, 1912.

The overture to the "Meistersinger" Mr. Stokowski gave with a bigness that filled you.—Chicago Evening Post, February 9, 1912.

The young leader's complete mastery of his forces was evidenced in every movement.—St. Louis Post Dispatch, December 14, 1911.

Such mastery, such compulsion, such earnestness, such splendid response, all evidencing not only the most complete discipline, but a most excellent scholarship.—St. Louis Globe Democrat, December 14, 1911.

Throughout, the virile personality of the young conductor dominated.—St. Louis Star, December 14, 1911.

The spontaneity and precision with which his commands were responded to, proclaimed him a dirigent of wonderful potency.—St. Louis Star, December 14, 1911.

What a tonic is this youthful leader, and with what burning concentration does he literally draw out the quintessence of music from his men and their instruments!—St. Louis Mirror, December 15, 1911.

Throughout the entire work he was the great artist playing upon the many-voiced orchestra.—St. Louis Mirror, December 15, 1911.

There was not a fraction of a moment that the conductor did not have the whole orchestra at his finger tips.—Pittsburgh Dispatch, December 1, 1911.

The audience last night was fairly carried away with the intensity of its rendition. (Brahms' symphony No. 1 in C minor.)—Pittsburgh Dispatch, January 10, 1912.

It (Salometanz) was given in a manner that displayed the virtuosity of both conductor and orchestra to good advantage.—Pittsburgh Gazette Times, February 21, 1912.

Stokowski has shown himself to be one of the most satisfying readers of Brahms now before the public, and the capable rendition of last evening goes far to strengthen this fact.—Pittsburgh Dispatch, February 21, 1912.

The compact body of tone which Mr. Stokowski draws from his orchestra was frequently manifested in this number with which the program closed. (Salometanz.)—Pittsburgh Post, February 21, 1912.

The intense seriousness, with which he imbues his work could not fail to make its appeal.—Detroit News, March 8, 1912.

The startling contrasts in interpretation and the sweep of melody rising higher and higher in the mighty climaxes drew forth burst after burst of applause.—Detroit News, March 8, 1912.

He made the melody in the adagio sing sonorously and insistently, and in the finale he rose to heights of passion which few

a most scholarly and illuminating rendition.—Detroit Times, March 8, 1912.

The different movements (Brahms symphony No. 1 in C minor) were made to throb with life under Stokowski's reading.—Detroit Times, March 8, 1912.

The last movement (Brahms symphony No. 1 in C minor) was brought to its triumphant close by Stokowski in a stirring, thrilling manner.—Detroit Times, March 8, 1912.

He is able to build mighty climaxes or portray the most delicately spun and elusive emotions.—Detroit Free-Press, March 3, 1912.

It ("Salometanz") gave him an opportunity to show the wonderful verve and electric control over his players.—Cleveland Plain-Dealer, November 30, 1911.

Power is Stokowski's keynote.—Cleveland Plain-Dealer, November 30, 1911.

The mighty waves of sound that he causes to well forth in response to the movements of his baton reflect the heavings of his own musical heart and conscience.—Cleveland Plain-Dealer, November 30, 1911.

The Strauss "Salometanz" was played with technical brilliance and vivid tone coloring.—Cleveland Press, November 30, 1911.

### Jomelli-Gruppe Corrected Program.

The corrected program for the concert which Jeanne Jomelli, the Dutch prima donna, and Paulo Gruppe, the Dutch-American cellist, will give at Carnegie Hall, New York, Thursday evening, April 4, follows:

Ave Maria	Schubert
Wiegenlied	Mozart
Frühlingsnacht	Schumann
Ich fühle deinen Odem	Rubinstein
Mit deinem blauen Augen	Richard Strauss
Der Schmied	Brahms
Jeanne Jomelli.	
Variations Symphoniques	Boellmann
Paulo Gruppe.	
Elégie	Henri Duparc
Les Présents (first time)	Cécile Chaminade
Le Promenoir des Deux Amants (first time)	Claude Debussy
La Rieuse	Gabriel Pierné
J'ai Pleuré en Rêve (first time)	Jeanne Jomelli
Chère Nuit	Alfred Bachelet
Jeanne Jomelli.	
Romanza	Svendsen
Boléro Espagnole	Rubio
Herbstblume	Popper
Allegro Appassionata	Saint-Saëns
Paulo Gruppe.	
Quando ti vidi (first time)	Wolf Ferrari
Un verde praticello	Wolf Ferrari
Serenade (by request), Netherland Song	B. de Lange
Inter-nos	MacFadyen
A Spirit Flower	Campbell-Tipton
Song of the Season (first time)	Hallett Gilbert
Song of the Shirt	Sydney Homer
Jeanne Jomelli.	



LEOPOLD STOKOWSKI,  
Conductor of the Cincinnati Symphony Orchestra.

are able to find in Brahms.—Detroit Free-Press, March 8, 1912.

For once the composer (Brahms) stood revealed as he really is.—Detroit Free-Press, March 8, 1912.

The symphony (Brahms symphony No. 1 in C minor) lived and vibrated.—Detroit Free-Press, March 8, 1912.

The symphony (Brahms symphony No. 1 in C minor) was given



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## TETRAZZINI SAN FRANCISCO'S IDOL.

"There is one great thing about Tetrazzini—you always know when she is in town," says the San Francisco Chronicle of March 18. The article further goes on to say:

There are lots of other great things about her, of course, but her power of exciting general interest puts her in a class by herself. One doesn't have to go into the drawing rooms of the cultured to hear her name mentioned, and the vast audiences which she draws are composed of all sorts and conditions of men and women.

This, I think, is something entirely in her favor, and speaks volumes for the genuineness of her art. Yesterday afternoon Dreamland Rink was not only filled, but packed and jammed, with what might properly be called Tetrazzini fans. The musical public was there, and so were many society people. But other artists can draw these. It is the enthusiasm of the world in general—of people not ordinarily so much interested in music as in business, baseball—yes, and even prize fights—which is Tetrazzini's crowning glory. For, believe me, it is much more difficult to interest a good, ordinary sport loving citizen in a song than it is to get plaudits from high brows.

Such an audience as yesterday's was never, I believe, gathered under one roof to hear a singer. Previous audiences this season have been immense, but they left breathing spaces. Yesterday's throng was stupendous, and made you think that the rink was going to burst. The box office—this is my guess—must have taken in \$10,000.

The streets were animated for several blocks in every direction fully an hour before the concert began. Crowded cars sped along, passing dozens on every corner and unable to take on more. Even the throngs of yester-year failed to come up to yesterday's unless my memory is becoming treacherous.

And when Tetrazzini stepped out upon the stage the house rose to her as if she had come back from a long journey, though it was her third appearance here this season. She wore an afternoon dress of some white material with a long lace coat. Her hat was trimmed with green in honor of the 17th of March. She had a bunch of shamrocks wrought in jewels and enamel work on her breast. And she sang "Caro Nome" from "Rigoletto," her first success of the old Tivoli days.

There was not much of the dramatic element in her work yesterday, most of the selections being in the good old florid style in which she reigns supreme. But while those green trimmings and the shamrock are still in mind I want to tell about "Killarney," which she sang for her second encore.

It was, of course, meant for another tribute to St. Patrick, and it brought down the house. But its chief interest lay in the revealing light it cast upon the Tetrazzini character. She did not know the song, and the words wouldn't have been intelligible even to an Irishman. And yet with her great reputation and lovely voice she could easily have "got away with it." But that isn't her way. Notwithstanding her little mannerisms, I never knew an artist more natural and sincere than Tetrazzini. So, when she

had finished, she frankly made fun of herself—in fact, made comical grimaces in an imaginary looking glass at the end of each verse. Everybody thus being taken into the singer's confidence we all had a good laugh together and were happy.

The number preceding "Killarney," however, was no joke. It was the grand aria from Meyerbeer's "Star of the North," with



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LUIA TETRAZZINI.

an obligato for two flutes played by Emilio Puyans and Walter Oesterreicher. If ever there was a shower of tonal pearls, it came when Tetrazzini and the two instrumentalists were performing the cadenzas with which the aria is interspersed. Better performers than Puyans and Oesterreicher cannot be found any-

where. And yet Tetrazzini's voice rippled through the bubbling counterpoint, brighter, sweeter and more agile even than the flutes.

Two other tributes from San Francisco papers are as follows:

Madame Tetrazzini thronged Dreamland Pavilion until the fire ordinance was shattered. This was at the concert yesterday afternoon. Police Sergeant Rourke and Assistant Fire Chief Dolan got busy, however, while 2,000 persons were massed before the doors on Steiner street. Each had a squad of uniformed subordinates, and in addition to his firemen, Chief Dolan had a chemical engine on hand.

Tetrazzini's popularity was urged by Manager Leahy as a reason why the fire regulations should be stretched a bit, but that wouldn't do for an excuse. Rourke found hundreds of people standing in the gallery and he ordered his men to rout them all out. The order was obeyed, too. Dolan personally stopped the sale of standing room tickets at 2:30 o'clock.

Our lack of a great auditorium, a building such as we are soon to have, caused disappointment for fully 2,500 persons. The police were obdurate.

At 2:40 o'clock, with a great crowd still at the Steiner street entrance, Sergeant Rourke closed the doors and declared that no more should be admitted.

There were about 5,500 persons in the pavilion and the crowd turned away was a big one. Also, it was an indignant one.

It was after 3 o'clock when Madame Tetrazzini appeared on the stage, wearing the rich Irish lace dress that the publicity agents had promised, and with a suitable display of green in her hat. The throng within the pavilion greeted her with the usual San Francisco enthusiasm, while the lingering crowd outside was being harangued by a peddler of Tetrazzini banners. She sang the "Caro Nome" aria from "Rigoletto," and responded to a tumultuous recall with the "Solveig Song" of Grieg.

Her number of the greatest musical interest was the rarely heard aria from Meyerbeer's opera, "The Star of the North," with obligato for two flutes. Emilio Puyans, who is traveling with the Tetrazzini company, and Walter Oesterreicher of this city were the flutists. Both of these performed their parts in excellent manner, but the flutes were entirely outclassed by the tone production of the popular singer, who yesterday was in her best voice. "Killarney," with the words of it plainly unfamiliar to the diva, was the encore. The "Mignon" Polacca and the "Last Rose of Summer" completed Tetrazzini's list.—San Francisco Examiner, March 18, 1912.

With her limpid voice, raised in ancient song, she must have disturbed the convictions of the modern music lover who hates melody while adoring Debussy and Strauss.

But there was really no reason for any well wisher of music to be alarmed, for Tetrazzini—our Luisa—sang melody as only she can sing it, and, though it might not have approved itself to admirers of the incomprehensible, her singing was as direct as a personal message and as beautiful as a Mozart vision.

She made me feel—and I love the score of "Tristan and Isolde"—that, after all, there could be only advantage derived from music from Tetrazzini's concerts as long as she could make melody so adorably beautiful. And I was only one of 4,000.

In short, from yesterday's experience in San Francisco may be drawn this emphatic conclusion, that any building in San Francisco, no matter how large, in which Tetrazzini sings will be too small.

True, love of melody is a primitive taste, but it should never be outlived in healthy music. Certainly, no one who ever sang for San Francisco has a greater instinct for the simple line of tone than has Tetrazzini. She demonstrated it yesterday by singing, in honor of the day, "Killarney," which I have never heard interpreted so well without a brogue. It was as Irish as the green of the sea which nearly girdles Italy.

Tetrazzini gave it as encore to her interpretation of Meyerbeer's aria from "Star of the North." The latter number, from a nearly forgotten opera was done with two flutes in obligato. Both were played so well that the players became part soloists with Tetrazzini. One was Walter Oesterreicher, who was the flutist with Tetrazzini when she was here in 1910, and the other was Emilio Puyans, who is the diva's flute soloist on this tour. Both played admirably, but neither managed to rival the tonal ability of the singer who stood between them and warbled out of her Florentine heart a melody which, but for her, would be forgotten.

Tetrazzini is a great vocalist and she has a great heart. One could not be the former without having the latter.—San Francisco Call, March 18, 1912.

### Oklahoma Musically Active.

Enid is one of the most flourishing musical towns in Oklahoma. It is the seat of the Oklahoma Christian University, which has a live music department. The Madrigal Club, Enid's leading ladies' club, gave an excellent program in March consisting of a paper on German opera followed by choral selections from different operas. On March 19 a splendid musicale was given at the College of Music. The voice students of Eugen Haesener made a good impression, as did also those from the classes of E. M. Harris and E. Davenport (piano), Rein Dyksterhins (violin) and E. Bradley (oratory). Especially noteworthy was the playing of Claudia Page, violinist.

The English organist, H. Cammach, gave an interesting recital on March 20 at the Baptist Church. The choir, under the direction of Le Roy Harris, assisted, and F. H. Bradley, of the university, gave several readings.

The University Choral Society will render Macfarlane's "The Message from the Cross," with orchestra, under the direction of E. Maesener, on April 5. E. R. Kroeger, of St. Louis, will give a recital on April 8.

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## MUSIC IN DETROIT.

DETROIT, Mich., March 22, 1912.

A representative audience heard Blanche Da Costa, soprano; Edythe Reilly, cellist, and Lilje Gulbrandsen-Moore, pianist, in Simpson Church Auditorium, March 8. Miss Da Costa made her first appearance before a Detroit audience and proved to be a young singer of great promise. Her enunciation is strikingly perfect and adds greatly to the charm of her work. Edythe Reilly, the cellist, although but fifteen years of age, brings forth a big tone and displayed an astonishing technic.

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The Schubert Choir, of Toronto, made its first local appearance March 14. The soloists were Elsa Kellner, soprano, and Dalton Baker, baritone.

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Lilje Gulbrandsen-Moore, whose lecture-recital on Norwegian music has attracted much attention, has also had a busy season as accompanist. After her appearance as accompanist for Blanche Da Costa, soprano, at Toledo, a few days ago, William K. Kelsey, critic of the Toledo Times, pronounced her "perfect" as an accompanist. Other recent engagements have been as accompanist for Elsa Ruegger, cellist, in Toledo and Pittsburgh; with Eleanor Hazard-Peacock in a recital at the Michigan State Normal School and before the Tuesday Musicales, and also a number of appearances in her lecture-recital.

\*\*\*

John McCormack, the tenor, duplicated his Western successes in his first local recital, given at the Armory, March 18, under the management of James E. Devoe. For the first time in many weeks the paid admissions exceeded the capacity of the building. The artistic success was in line with the work to be expected from this individual.

\*\*\*

Eleanor Hazard-Peacock, soprano, gave her annual recital at the Church of Our Father, March 20. In an exacting program Mrs. Peacock demonstrated that she is an artist who should be giving her art to the musical field at large and not confine it to local endeavors. Her dramatic intensity and finished style, combined with the excellence of her vocalization, make her an artist to be reckoned with. Mrs. Peacock leaves Detroit in the near future for a year abroad, and a large number of pupils have signified their intention of accompanying her. Harriet Ingersoll was the accompanist at this recital.

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The New York Philharmonic Society, with Jan Kubelik as soloist, will appear at the Armory, March 23. Other pending appearances are the French Opera Company, the week of April 1, and Elena Gerhardt, under Tuesday Musicales auspices, April 17.

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Fred L. Neddermeyer, the well known band and orchestra conductor, has decided to make his headquarters in Detroit. Mr. Neddermeyer will book his orchestral band for park and exposition appearances from this city and will open a studio for a limited number of violin pupils. Mr. Neddermeyer's personal interests, as well as the business affairs of the band, will be under the direction of James E. Devoe, the resident manager. J. E. D.

## ST. CECILIA CLUB CONCERT.

The second and closing concert of the season given by the St. Cecilia Club, under the leadership of Victor Harris, took place at the Waldorf-Astoria, New York, March 26, and called out a brilliant assembly which crowded the spacious ballroom and overflowed into the adjacent hall. Much credit is due Mr. Harris for the well arranged program, which included as new numbers (specially composed for the occasion), "The Sleeping Princess," David Stanley Smith; "Indian Mountain Song," Charles Wakefield Cadman; "Elfin Dance," Markus Koch; "Morning," Victor Harris, and "The Nightingale and the Rose," a cantata for chorus, orchestra and soprano solo, by Henry K. Hadley. The remainder of the program included "The Summer Wind," Harris; "Inconstancy," George W. Chadwick; "Hindu Cradle Song," H. Alexander Matthews; "Land-Sighting," Grieg (arranged by Claassen), and "The Miller's Wooing," Fanning-Spicer. The assisting orchestra contributed several numbers and concertmeister Hugo Riesenfeld played the "Meditation" from "Thais," while Edwin O. Swain, baritone, sang the incidental solo in the Grieg number, and Charles Gilbert Spross furnished excellent accompaniments to several of the numbers.

The choral work, however, was the noteworthy feature of the evening, since seldom is a body of singers so united that the tone comes as with the fine spun euphony of a single voice. Thus in the Cadman song, the long sustained breath control and the clarity of its rendering, despite the difficulty of the parts, gave this old number the beautiful effectiveness which it would have lost utterly without such artistic treatment. As a sample of clear cut diction, the singing of "Inconstancy" stood forth conspicuously in the work of the evening. "Morning" employed a charming choral refrain and gave grateful solo

to a contralto member of the chorus, who sang it with rare artistry. This number had to be repeated.

The Hadley cantata started out very ambitiously with a beautiful introduction, but did not continue the interest and soon sank to a monotonous characterless refrain supported by the soprano, with an occasional response from the chorus. The audience, however, was thoroughly responsive throughout the program.

## Vanni Marcoux at Monte Carlo.

The great basso, Vanni Marcoux, whose success during the present season at the Boston Opera House was so



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VANNI MARCOUX AS MEFISTOFELE.

pronounced, has been singing at the opera in Monte Carlo recently where he appeared five times as Mefistofele in Boito's opera of that name, meeting with remarkable favor.

Vanni Marcoux will sing at the Covent Garden Opera, London, again during the spring season.

## Klibanski Expresses Poetry in Singing.

In his attractive studio at 212 West Fifty-ninth street, New York, done in soft tones of yellow and bronze, Sergei Klibanski, the baritone and teacher, gave a lieder recital Wednesday afternoon of last week. The singing of this interesting artist is characterized by beautiful enunciation of the poetry of the songs and sincere feeling. The voice, too, is one that makes an appeal by its sympathetic timbre and flexibility. "Ihr Bild," by Schubert; "Im Wunderschoenen Monat Mai" and "Du Bist wie Eine Blume," by Schumann; "Dedication," by Franz; "Auf flügeln des Gesanges," by Mendelssohn, and later some other Schubert, Schumann and then some modern songs on the informal program, delighted a select company of guests.

Mr. Klibanski discloses the soul of the artist in all that he does; with him it is ever quality rather than quantity that counts; he would rather sing a dozen lieder and impart to them the beauty that awakens a sense of the beautiful in the listeners, than hurry through a score of compositions with more or less inartistic display.

Last week Mr. Klibanski was assisted at the piano by Ethlyn Bowman, a young pianist who shows herself to be in one accord with the song interpreter.

Mr. Klibanski will teach in New York during June, and in July goes abroad with a class of advanced pupils chaperoned by Mrs. Klibanski.

## Edward B. Fleck to Locate in Denver.

Edward B. Fleck, for fourteen years musical director of the Utica (N. Y.) Conservatory of Music, and Mrs. Fleck, in charge of the classes of physical culture and elocution, will leave Utica at the close of the term in June and go West to establish themselves in Denver. Mr. Fleck was born in Vienna, Austria, and studied with several prominent masters in Europe; while in the Imperial Conservatory in St. Petersburg, Fleck was in Anton Rubinstein's piano class.

When Mr. Fleck took up the work in Utica there were fifty pupils in the piano department. Now there are 200.

## De Pachmann's Farewell to America.

Saturday afternoon, April 13, Vladimir de Pachmann is to play his farewell recital at Carnegie Hall, New York. Mr. de Pachmann announces that this is positively the last time he will appear before an American audience. The program for this date is to be varied, including favorite numbers from the extended repertory of the pianist that have given pleasure to his admirers in this country.

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# MOSCOW

ARRATTE 55, DERNESMY 32,  
Moscow, March 2, 1912.

The Imperial Russian Musical Society gave the seventh of its series of symphony concerts on January 21. It was conducted by Cooper, opened with Beethoven's "Eroica" and wound up with Handel's "Concerto Grosso," for string instruments. The special attraction of the night was Wanda Landowska, one of the best of our exponents of classical music. She played Mozart's "Coronation" concerto. Her performance was remarkable, not only for its clean cut technic, but also for the power it displayed in every particular. As is always the case, she was warmly applauded and gave several encores, which were enthusiastically received by the audience. Landowska had an opportunity of exhibiting her unusual musical gifts at another recital on January 28, which she gave with the support of Madame Neshdanova, a Moscow artist and singer at the Imperial Opera, and who possesses a soprano voice of great beauty. She sang songs by Mozart, Beethoven, and by old Italian and French composers. Neshdanova did the ancient numbers perfectly, Landowska accompanying her on the clavichord. Besides, the instrumentalist vouchsafed us a sonata of Mozart, a Bach capriccio and some pieces by Bird, Purcell and Bull.

At the eighth symphony concert of the Imperial Society only Russian music was heard. Vassilenko's suite, "Au Soleil," is a series of admirable pictures in music, with bright and radiant coloring. Scriabine's second symphony is fascinatingly beautiful. The soloist of the concert was Alexander Goldenweiser, teacher at the Moscow Conservatory. He performed a piano concerto piece by Georg Catoire, a new composition in manuscript. The impression produced was excellent. Catoire is a Moscow composer. His music is modern in style and its melodic interest is well sustained, besides revealing clever workmanship. Goldenweiser was at his best and played sonorously and with great virtuosity. It was the sort of music which suits Goldenweiser's style of playing. He was a great favorite with Tolstoy and often visited him at Iasnaia Poliana, when the philosopher-author would listen for hours to the pianist's performances.

Vassilenko's matinees, given in chronological order, have been interesting all through the season. The seventh was entirely dedicated to Wagner, the eighth to Svendsen and Brahms, and the ninth to our native composers, Glinka, Borodin, Moussorgski. All the music was good and performed with accuracy and spirit. The audience consisted chiefly of young people, who owe a debt of gratitude to Vassilenko for having by means of low prices of admission brought musical culture within the reach of the lower middle class in our town. Vassilenko is a talented conductor and a composer of pronounced individuality and spirit.

The Philharmonic Society was the first to finish its series of symphony subscription concerts. Such artists as Ysaye, Casals and Rachmaninow appeared at the series, the last named as conductor.

An extra concert organized by the same society was especially interesting, as Ysaye and Casals together performed Bach and Brahms. The Moscow violin virtuoso, Sibor, pupil and son-in-law of Professor Auer, played in company with Ysaye the double concerto in D minor of Bach. It was a great compliment which the illustrious master of the violin paid the young man, but an honor richly deserved, as he played exceedingly well. A few days ago Sibor gave a successful violin recital of his own, and proved himself to be a virtuoso of large attainments.

The seventh symphonic concert of Kussewitzky took place on January 31 under Bodansky, the famous conductor from Mannheim. Mahler's fourth symphony was performed for the first time in Moscow. His music is little known in Russia and as it contains extreme novelties in harmony and construction, the work was not appreciated greatly by some of the audience, while others were completely carried away with it. Bodansky, a pupil of Mahler, is a distinguished conductor, and therefore qualified in every way to be a good exponent of the Mahler music. Risler was the soloist at this concert and did Beethoven's C minor piano concerto with skill.

Kussewitzky's concerts on Sunday afternoons (at low prices) continue to attract the attention of the Moscovites. Recently one of the concerts was conducted by Pomeranzew, a young man, a pupil of Nikisch, who offered an interesting program, including Wagner, Mendelssohn, etc. Madame P. Dobbert sang Wagner's lieder at this concert.

She is a well trained singer with admirable style, who gave a Liederabend of her own recently at which she exhibited much talent in the rendering of songs by Liszt, Brahms and Scandinavian composers.

Madame Mouromzesva-Veniewski assisted at Ysaye's farewell recital. She sang in English (!) an aria by Bach



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and two Scotch songs by Haydn that had never been heard here before. Richter was at the piano, and his accompaniment, as always, was most artistic.

Prof. Jacques Dalcroze, about whom THE MUSICAL COURIER's Dresden correspondent has given the world



MOSCOWWRETSKI BRIDGE IN MOSCOW.

much information, visited Moscow and gave two seances of his famous system of rhythmical gymnastics, improvisation, ear training, solfeggio, etc. He was invited to Moscow by Prince Volkonski, a great admirer of this new sys-



B. GIBOR,  
Moscow violinist.

tem of instruction, who seems to be much interested in the significant movement for assigning to music its rightful high place in education. Prof. Jacques Dalcroze had six of his pupils here, and what we saw of their skill fully convinced us of the value and success of the new enter-

prize. Two pupils of Professor Dalcroze, Madame Alexandrowa-Heimann and Madame Narbutt-Hryshkewitch, are teaching his system in Moscow, consequently a great number of Moscovite children were able to appear on the platform, surprising the audience by their adeptness in various branches of the new art of Dalcroze.

The Dalcroze visit really was an event of such unusual interest and importance that a large number of Moscow musicians crowded the Artistic Theater on Sunday afternoon, and the next day the large hall of the conservatory, to study the pedagogic system and its remarkable demonstrations.

ELLEN VON TIDEBÖHL.

## Krueger Musicales on Staten Island.

A large number of music lovers were invited to the musicale and reception which Mr. and Mrs. Ernst Krueger of Stapleton, Staten Island, gave at the German Club of their attractive town, Thursday evening of last week. The hostess, better known in the musical world as Adele Krueger, soprano, and Ludwig Hess, the German court singer, united in the program of lieder and duets, as follows:

Widmung .....	Schumann
Weil ich wie einstmals allein .....	Tschaikowsky
Ein Traum .....	Grieg
Sei mir gegruesst .....	Schubert
Der Musensohn .....	Schubert
Die beiden Grenadiere .....	Schumann
Bestimmung .....	Dvorák
Abschied .....	Dvorák
Wanderlied .....	Schumann
Sandmaennchen .....	Hess
Jan Hinnerck .....	Hess
Cato's Advice .....	Bruno Huhn
Komm' wir wandeln .....	Cornelius
Allerseelen .....	Strauss
When the Night Comes .....	Carpenter
Spring .....	Tosti
So laas uns wandern .....	Brahms
	Adele Krueger and Ludwig Hess.

Mr. Hess sang numbers which were on his New York programs this season and, as heretofore, the artist proved himself to be an exceptional interpreter, singing the classical and modern songs with the insight of the poet and the feeling of the musician whose soul is not bound by mere forms.

Madame Krueger's fine dramatic voice is always heard with pleasure, and her guests were delighted with the selections. The duets were specially enjoyed, since both artists sang with sincerity and beauty of phrasing. The piano accompaniments were acceptably played by Walter Kiesewetter.

## Armellini Pupils' Recital.

The twenty-eighth annual recital by pupils of F. F. Armellini took place on March 22 at Little Rock, Ark. Those who performed were: (Violins) Charles McCraven, Edward Frank, Sterling Dibrell, Eben Comer, Emmett Hoffmann, Harry Linder, John Linder, John Park, Ed. Allsopp, Elmer Edenburn, Austin Taylor, William Weidmeyer, Curtis Jones, Myrtle Johnson, Margie Mayer, Montine Fryer, Rosa Lafferty, Agnes Diemer. (Horn) Franko Auten. (Cornet) Oswald Morris. (Piano) Edith Stiel, Sadie Miller, Dorothy Miller, Ruth Weidmeyer, Estelle Willis, Hilda Froug, assisted by Mabel Lafferty and Hubert Park (pupils of Prof. J. Keller).

The Arkansas Gazette said:

The little musicians range from twelve to fifteen years of age, and their playing frequently approached a degree of excellence that would have done credit to performers of far greater pretension. Indeed the selections rendered were all of a high order, and some were in the class that is seldom attempted except by professionals. There were solos and standard numbers all creditably rendered in splendid time, with tact and precision and with exact bows.

Praise is also due to a young girl of fourteen and a boy of thirteen that played the accompaniment, also trained by Professor Armellini.

With remarkable efficiency he inspires his students with his own enthusiasm, and the results of work under him are evident in the broadening of view and in character building.

## Music in Long Beach, Cal.

Long Beach music lovers recently enjoyed a recital given in that town by pupils of Abby de Avirett. Edward Hullinger played a Mendelssohn "Song Without Words," and followed with two MacDowell numbers, "To a Wild Rose" and "To a Water Lily"; Olive Powers played the Liszt transcription of Schubert's lovely song, "Hark, Hark, the Lark"; Pauline Farquhar first performed the Chopin nocturne in C minor and followed with the Chopin "Revolutionary" etude; Lotta Stuart played the Chopin berceuse; Margaret Brown played the Liszt "Hungarian" rhapsody, No. 12, and Madeline Luper added to two Liszt compositions the etude in D flat and the "Rigoleto" fantasia. Helen Cole, soprano, sang the "Waltz" from Gounod's "Romeo and Juliet."



# LEIPSI C

LEIPSI C, March 13, 1912.

While Arthur Nikisch is absent on account of touring England with the London Symphony Orchestra, the twentieth Gewandhaus concert has Willem Mengelberg as guest conductor. The program has the Schumann D minor symphony; the Dvorák cello concerto, played by Pablo Casals; the Bach C major suite for cello alone, and the Richard Strauss "Heldenleben." Both conductor and soloist have had great popular success at today's public rehearsal. The preeminent trait in Mengelberg's reading is his great sense for musical character as it is to be brought out by rhythmic means. No musician is ever really great unless he possesses rhythmic sense in a high degree. Besides this rhythmic character in the Schumann symphony, Mengelberg also assumes very slow tempos—unusually slow tempos—which permit the Schumann discourse to appear at its full value. Taking Schumann in this slow breadth, it is impossible to keep one's mind from wandering forward to Tchaikowsky, and one is again reminded how poor Tchaikowsky would have been without Mozart and Schumann. The Dvorák cello concerto never sounded more noble than in today's giving, but that may be because of the impromptu vocal obligato which Mengelberg allowed himself to offer. The evidence showed that Casals was impatient with the incident, but they were playing in public without rehearsals and Mengelberg may have felt the need of giving some player his part. In the same manner the "Heldenleben" tone poem had a vocal obligato that Strauss neglected to write in the score, but since the "Heldenleben" is dedicated to Mengelberg, he is probably entitled to sing obligato to it as often as he wishes. Casals gave a supremely fine rendition of the Bach solo suite, when his highly poetic and reflective nature was furthered by the beautiful tone he commanded. As to Mengelberg, it is probable that he is the most powerful and most individual conductor of all those who have appeared in the Gewandhaus as guest in the five or six years that they have been appearing.

Haydn's oratorio of the "Creation" was given in the Albert Halle by the Leipzig Singakademie (founded in 1802) under Gustav Wohlgenuth. The orchestra was that of the Winderstein men, the soloists Ilse Helling, of Leipzig; Anton Kohmann, of Frankfurt-on-Main, and Hermann Weissenborn, of Berlin. The oratorio was greeted with sold out houses for the public rehearsal and the regular performance. Wohlgenuth has brought his forces under very good routine and the chorus sang promptly and in very good vocal quality. Only the tenor was unsatisfactory through a persistent tremolo arising from some error in breathing. Miss Helling, with a useful voice, sang always in fine style and commendable vocalism. The basso, Weissenborn, had still better vocal material at his command, so that his appearance was one of the most enjoyable of all. Miss Helling has been for years a pupil of Frau Hedemondt, at Leipzig Conservatory.

The second Leipzig hearing of the Richard Strauss one act opera, "Feuersnot," served to fix more firmly the good impression formerly had from the work. It is a very fine entertainment of story, of stage, of old character music in modern dress, at times in the richest orchestration that Strauss could give. Owing to the large chorus of children and other folk, besides a great number of good principals, partly in small roles, the work may be an expensive one to give. When the present Wagnerian festival comes to a close at the end of March, the "Feuersnot" may have still more attention if the public will continue paying to hear it. The current week's repertory at the City Opera shows also two operetta performances for the new theater. They are Offenbach's "Schöne Helena" and the new "Lila Domino." Wagner's "Rienzi" was set for March 10, "Flying Dutchman" for March 13, "Tannhäuser" for March 15, "Lohengrin" for March 17.

The fifth and last chamber music evening by the Reber Quartet and Carl Friedberg was one of Brahms. There were the C minor string quartet, op. 51; the F minor piano quintet, op. 34, and the B flat string quartet, op. 67. The attendance showed gain and the concert was one of pure enjoyment, as are all the concerts by these men. There are always impulse, spiritual and tonal warmth, surety and clearness in the composition's forms and in the technical means and ensemble. These traits give the artists the very first rank among contemporaneous chamber music organizations.

The Hungarian pianist, Sandor Vas, instructor in the Conservatory at Lodz, Poland, played a second recital, to include the Bach "French" suite, the Schumann

humoresque, op. 20, the Chopin A flat polonaise fantasie, a Scriabine D major poème, "Frigilité," and D flat major etude, also the Strauss-Tausig "Man lebt nur einmal." The three Scriabine numbers, as the newest on the program, were very interesting and agreeable, if in the miniature or tabloid class of Debussy. These works have slightly more rhythmic energy than the works by Debussy. The artist played musically and in fine pianistic



LIKE FATHER, LIKE SON.

usage. He is soon to give up his work at Lodz, then he will locate in Leipzig in September.

Pianist Lotte Kaufmann played a recital to include the Mozart C minor fantasie, three polonaises by W. F. Bach, an E flat menuet by J. F. Fischer, a D minor ballade and the F minor sonata, op. 1, by Conrad Ansgore,

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the Schumann G minor sonata and three selections by Chopin. The young artist has talent for finely poetic and musical playing in good rhythmic character. It is assumed that she is pupil of Ansgore. The two compositions by Ansgore show a style from Liszt to Chopin, but consistent in this general flavor. The sonata, which was written some twenty years ago, is of very agreeable music, in fine playing manner, the three movements requiring but fourteen minutes to give. Within its conventional dialect the ballade shows considerable individuality and brilliant playing attributes.

Mark Hambourg's first Leipzig recital since 1905 included both of the Chopin sonatas, the Grieg ballade, Cyril Scott's "Lotus Land" and "Danse Negre," Revel's "Jeu d'eau" and Debussy's prelude, sarabande and toccata. Only the first sonata was heard for this report.

Frederic Lamond's popular Beethoven program had the C minor variations; the A major, op. 101, and A flat, op. 26, sonatas; the G major rondo, and the "Les Adieux" sonata, op. 81.

A song recital by contralto Mary Carter, of Los Angeles, brought the Italian arias "Dove sei," "Vieni che poi," and "Caro mio ben"; Schubert's "Abendroth," "Die Sterne," "Die Allmacht"; Brahms' "Immer leiser wird mein Schlummer," "Mainacht," "Der Schmied"; Henschel's "Morning Hymn," MacDermid's "Charity," Ambrose's "One Sweetly Solemn Thought," and Beethoven's "The Heavens are Telling." Miss Carter was accompanied by the very gifted Roumanian pianist, Emma Germani. Miss Carter's singing of this program showed the most thorough musicianship, with ideal vocalism, so that her recital represented the highest possible results to be had from a very useful voice. She has been here for some seasons, under the instruction of Mrs. Carl Alves. She continues acquiring oratorio and lieder repertory under the same supervision.

Violinist Jan Prostejan gave a strangely uneven recital, to include the Tartini "Devil's Trill" sonata, the Vieux-

temps D minor concerto, and selections by Dvorák, Hubay, Wieniawski and Ernst. The young artist gave the impression that violin playing in public was a matter of tragic earnestness if still nothing to be feared. His entire manipulation of bow and left hand argued that he had never had a teacher, so did his interpretations show strange incongruities, with occasional episodes played in great impulse and some musical beauty. There was much cause for wonder that he could accomplish so much under such faulty conditions.

The Saturday afternoon motet service in the Thomas Kirche, March 9, brought Reger's cantata "O Haupt voll Blut und Wunden," for chorus, solo tenor, solo oboe, solo violin and organ; Reger's violin "Aria" and Gustav Schreck's unusually beautiful "Passionsgesang," of three stanzas. The Reger cantata is a paraphrase of twenty-six minutes' duration, written on the hymn "Wenn ich einmal soll scheiden." Of the ten stanzas thus composed, only the fifth did not begin with that theme, though the rhythmic manner remained unchanged throughout the work. The composition is one of so great and simple beauty that the entire public may take rich enjoyment without previous knowledge of Reger. The Schreck "Passionsgesang" is one of remarkably potent mood force in highest individuality, composed within plain harmonic means. Its three stanzas, on a text by the composer's wife, Emmy Schreck, required six minutes to give in this setting.

The young Russian cellist, Gdal Salessky, who was for five years under Julius Klengel at Leipzig Conservatory, has recently had a brilliant artistic and financial success with a recital in St. Petersburg. He has had the great help and sympathy of Alexander Glazounow, director of the St. Petersburg Imperial Conservatory. Last year he made the Conservatory Prüfung, in Leipzig, with a heroically beautiful giving of the Dvorák concerto.

EUGENE E. SIMPSON.

### Myrtle Elvyn Hears Zimbalist.

Although Efrem Zimbalist and Myrtle Elvyn have each an international reputation and have met frequently in European musical circles, the latter had to wait until both chanced to be in San Francisco before hearing the former. The occasion was a Zimbalist recital on March 12, which Miss Elvyn, who was to appear in a recital of her own the following evening, of course attended, and being a famous pianist as well as a beautiful woman, and very well known in the "Land of Sunshine, Fruit and Flowers," was almost as important a figure at the recital as the violinist himself.

In welcoming so heartily this young wizard of the violin, Americans are only returning the compliment paid to Miss Elvyn, who received much distinction and praise while in Europe.

The San Francisco Examiner's critic, in speaking of the recital, among other things said:

Zimbalist was being splendidly applauded for his playing of the first movement, when an usher came along and requested Miss Elvyn to remove her hat—a great circling symphony in black. I suspect that the usher was put up to that by Sir Henry Heyman and Edouard Tak, both of them distinguished violinists, who sat back of us and probably wanted to see the great show of blonde hair for which the American pianist is celebrated. If all women had hair like that I would vote for a law against wearing hats at any time.

In Zimbalist's playing, to return to my subject, we are given extraordinary technic and abundance of the heart quality which is so often utterly lacking when the fingers are touched with the superhuman magic. I could not feel at the first hearing that several of my old favorites were outclassed by this Russian, who is hardly more than a boy, but Miss Elvyn seemed to think him the equal of Ysaie.

"He has poise," said Miss Elvyn, speaking of Zimbalist. "Others have to work so hard to get those effects, and it all seems so easy for him!" I hardly had to do any of the criticism, and could have taken the day off just as well as not.

### They Met by Chance in New Orleans.

About the middle of March, Boris Hambourg registered at the St. Charles Hotel in New Orleans, where the artist was booked to play. By chance Mr. Hambourg met Cecil Fanning, the baritone, and his accompanist, H. B. Turpin, at the same hotel. Soon these artists were pleased to be pleasantly greeted by George Harris, Jr., the American tenor; Reed Miller, another American tenor, both residing in New York, and Florence Hinkle, soprano, of Philadelphia. These singers and musicians were bound in various directions to fill engagements in the South.

### Juvenile Generosity.

While Kubelik was being discussed in the home of a St. Louis musician it was remarked that the great violinist used a "Strad" instrument several hundred years old.

"But, daddy," said the four year old boy of the house, "is Mr. Kubelik so poor he can't buy a new violin? I'll give him mine. I have had it only since Christmas, and I can't play very good on it yet. The old one will do for me."—St. Louis Star.

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## A Valeri Pupil and the A. D. O. I.

Any American woman who is so fortunate as to have had an Irish mother or father, or an Irish grandmother or grandfather, is eligible for membership to the American Daughters of Ireland, founded in October, 1911, by Anna Frances Levins, of New York. The association which holds its meeting at the Waldorf-Astoria is non-



Photo by Berkhan.

ANNA FRANCES LEVINS.

Founder of the American Daughters of Ireland.

sectarian; there are no officers and members are not obliged to pay dues. The plan of running the meetings is very simple. The expense is borne by Miss Levins, and for each session there is some distinguished guest of honor, and a member officiates as hostess of the occasion.

The March meeting, Tuesday afternoon of last week, was devoted to a musical-lecture, in the program of which Beatrice F. Kilgore, soprano, a talented pupil of Delia M. Valeri, distinguished herself. Mrs. D. Francis Murphy (Katherine Ward) read some original poems, and the Rev. Patrick J. O'Donnell, Ph.D., of the Church of St. Francis de Sales, gave a discourse on "Ireland's Part in the Evolution of America." Mrs. Charles A. Olcott, a



Photo by Anna Frances Levins, 5 East 35th St., New York.

BEATRICE F. KILGORE.

Soprano, pupil of Delia M. Valeri.

first cousin of Cardinal Farley, was the guest of honor. Bessie Aileen Phelan was the hostess of the day; Miss Levins made the announcements.

Miss Kilgore, accompanied at the piano by her teacher, Madame Valeri, first stirred the company by her sweet voice and artistic singing and then by her youth and beauty. She is just seventeen and does not seem a day

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more. Madame Valeri, who is endorsed by the great tenor, Alessandro Bonci, has had Miss Kilgore less than eight months, and in that time wonders have been accomplished in training a youthful voice. The young soprano sang "Ashore" by Trotere, an appropriate number for the occasion, singing the ballad with sweetness and purity. She followed with Cadman's "Dawning," another song that fitted into the day's program; in response to insistent clamor the young singer gave "The Last Rose of Summer" with all the simplicity of a full fledged prima donna. Miss Kilgore is a daughter of Mr. and Mrs. George E. Kilgore, of New York; her mother is a member of the association. The dainty little singer resembled some old painting in her gown of rose and white tulle, with a bandeau on her pretty hair as shown in the accompanying picture. Madame Valeri, who, by the way, is a Roman, was regal in a gown of hunter green velvet and a large picture hat. Mrs. Phelan wore white draped with black lace; Miss Levins wore a most artistic Paris gown of softest white satin and a flowering opera cape of nature green satin; Mrs. Olcott looked stately in pearl gray silk adorned with passementerie.

#### Leila S. Holterhoff's Berlin Success.

The following notices are from the Berlin papers. They appeared after Miss Holterhoff's recent recital, and testify to her artistic standing in that great art center:

The song recital given by Leila L. Holterhoff left a very favorable impression. The artist sang a number of Oscar C. Posa's songs with a well trained voice and fine delivery. Compared with this artist's performance I derived little pleasure from the novices' concerts which I attended this week. The efforts for example to which I listened on Wednesday in the Bechstein & Blüthner saal merit no further notice. It is best to pass over these premature pianoforte and vocal concerts in silence.—Berliner Neueste Nachrichten, February 2, 1912.

The singer, Leila S. Holterhoff, won the sympathy of her hearers by her expressive rendition of songs at her concert in the Klindworth-Scharwenkasaal on Wednesday. Her fine clear soprano, which is especially beautiful in its highest register, was even without the music an appealing feature. The capacity for expression in the voice is as yet limited, but the restrained subjective warmth of feeling which finds expression in the singing, makes a frequent appeal to her hearer's emotions. The singer's efforts, accompanied by Fritz Lindemann with artistic efficiency at the piano, found cordial recognition.—Deutscher Reichsanzeiger, Berlin, February 2, 1912.

Leila S. Holterhoff, an extremely sympathetic singer, is not the possessor of a powerful vocal organ, but she employs the full range of her engaging voice skillfully and artistically. Her delivery is characterized by a perfect naturalness of expression; there was never any striving after effect to be detected. Such a voice one hears with pleasure in these days when most singers wish to, and generally cannot, do as much as the blind singer, Leila Holterhoff.—Allgemeine Zeitung, February 3, 1912.

Leila S. Holterhoff, on the contrary, displayed gratifying technical skill, particularly in the employment of the head notes, and by means of this was able to give an extremely pleasing coloring and a supple ease to her fine soprano. Adolf Jensen's rather delicate lyrics are consequently excellently adapted to her voice. The "Dolorosa" songs, supported by the finely executed piano accompaniment of Fritz Lindemann, were given a sympathetic and tuneful interpretation.—Berliner Tageblatt, February 3, 1912.

Leila S. Holterhoff's fine and tenderly vibrating soprano shows the singer in a style of song compositions admirably adapted to it; and her singing of Jensen's "Murmelndes Lüftchen" and Brahms' "Wie Melodien zieht es," were, for example, most delightful performances. A numerous audience was affected by the touching but simple rendering of the blind vocalist.—Neue Zeitschrift für Musik.

Very much sympathy was exhibited for the blind soprano, Leila S. Holterhoff (Klindworthsaal), who possesses real talent and whose singing is particularly distinguished by the beauty of her piano. In the more animated passages the tone is, it must be admitted, slightly unsteady.—Lokal Anzeiger and Der Tag, Berlin, February 2, 1912.

Leila S. Holterhoff made in her song recital a distinguished impression. Her interpretation shows the greatest depth of feeling. This was best expressed in Jensen's "Dolorosa" cycle, which she gave with stirring rendition. The stormy applause with which she was received after this magnificent artistic attainment, was for once really well earned and sincere. Also her vocal art showed itself here at its best. Her voice is well trained in all registers. Therefore, the artist is able to put her vocal art entirely at the service of her interpretative art.—Leonards illustrierte Musikzeitung, February, 1912.

#### MUSIC IN DALLAS.

DALLAS, TEX., March 25, 1912.

An interesting feature of the concert of the Dallas Symphony Orchestra on March 18 was the rendition of Earle McCoy's "Glimpses of the Past." Mr. McCoy conducted his composition. Carl Venth enjoyed hearing the orchestra from a place in the audience.

The pupils of Miss Newton gave a recital, which was enjoyed by all present.

A piano and vocal recital was given at the Jesse French Hall, in which Charles A. Eyles, of New York, played, and Mrs. Jules D. Roberts, of Dallas, sang, accompanied by Frances King. It was announced that these recitals will be given at least once each month.

March 18 a large crowd gathered at the Westminster Presbyterian Church to hear the dedicatory recital of the

fine pipe organ just installed in the new church. Mrs. J. H. Cassidy, organist, arranged the program appropriately. Mr. and Mrs. James G. Bennett contributed to the program with solos and a duet.

H. COHEN.

#### NEW ORLEANS MUSIC.

NEW ORLEANS, La., March 20, 1912.

Boris Hambourg scored an emphatic success at a private musicale held at the residence of one of this city's most prominent music lovers. The distinguished young artist played a very exacting program in masterly style. A tone as lovely as his has seldom been heard here, and what was particularly ingratiating was the ease with which he handled his instrument, making technical difficulties seem mere trifles. Mr. Hambourg's playing reveals a rare combination of scholarship, temperament, and charm.

Florence Hinkle and Reed Miller were recently heard with the Morning Musical Club, of which Victor Despommier is the director. Miss Hinkle's voice was as charming and her art as satisfying as when she made a most favorable impression in this city last year. Mr. Miller, who, some years ago filled an engagement here, made many new friends by his refined and musicianly singing. He belongs to the class of singers who really sing. Victor Despommier conducted the concerted numbers with authority, notably Debussy's "Blessed Damsel," which did not seem to please with its aggregation of peculiarities. Mary Wood, the gifted local soprano, sang the role of the narrator commendably. Mary V. Moloney's accompaniments were up to this artist's standard of excellence.

HARRY B. LOEB.

#### Max Pauer's Recent Successes.

Max Pauer, the eminent German pianist, whose great successes on the Continent have frequently been mentioned, has been meeting with the same enthusiastic en-



MAX PAUER.

dorsement this season as formerly. His recent recital in Dresden called forth the following glowing tributes:

Max Pauer's recital was an event of such great artistic importance that it compensated us for the many minor concerts that have taken place of late in Dresden. He has attained the apex of his art. He is the most manly, forceful and sincere of all his colleagues, and a thoroughly noble representative of all that is best in German art. He is quite incomparable as an interpreter of the "three great B's." Two of them were on his program yesterday. He received an ovation in keeping with his pre-eminence.—Dresdener Nachrichten, February 1, 1912.

Foreign to all that is purely superficial and external, endowed with great insight and thoughtful musicianship, this artist is able to bring us far more closely into touch with the works he interprets than the majority of other virtuosi. He devoted the evening to Beethoven and Brahms, two masters who are closely related to each other. The manner in which the pianist made the different compositions stand out in bold relief presenting each as a richly colored tonal painting, was a revelation and a unique sensation. Professor Pauer is assured of a welcome as often as and whenever he comes.—Dresdener Journal, January 31, 1912.

#### Hauser-Saslavsky Program.

Isabel Hauser, pianist, and Alexander Saslavsky, violinist, will give the second of their chamber concerts in the Myrtle Room at the Waldorf-Astoria, New York, Thursday evening, April 4. They will be assisted by the Saslavsky String Quartet, of which Mr. Saslavsky is the first violin; Rudolph Rissland, the second violin; Hans Weismann, viola, and Paul Kefer, cellist. The program is to include the Mozart piano quartet in G minor; the Mendelssohn sonata for piano and cello, op. 58, No. 2, and by request, the Dvorák quintet, which the artists played at the Plaza concert last year.



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**Katharine Goodson's Recitals.**

Katharine Goodson has added the following press tributes to her collection:

The opening number was Mozart's beautiful sonata in A, played with a fidelity to notation that was wholly admirable. Of infinitely higher caliber were succeeding compositions, Brahms' E flat rhapsody, and especially MacDowell's "Sonata Tragica," which was the most notable performance of the evening.

A romance and study by Arthur Hinton were played by Miss Goodson with a grace and tenderness which she evidently does not consider herself obliged to feel toward all composers. Liszt's "Valse Impromptu" and C sharp minor rhapsody were performed in admirable manner, displaying a fine pianistic style, and especially in the rhapsody, which to infuse with new life is a real feat, achieving a notable success. A group of Chopin numbers closed the program.—Buffalo Evening News, March 15, 1912.

In a program of pleasing variety and admirable balance, this splendid artist demonstrated the scope and virility of her superb musicianship, there being a master touch in every tone, and amazing power contrasted with delicacy and good taste. In scales requiring a velvety legato, Miss Goodson played with due attention to dynamic values, while in lightning staccato passages her fleetness of fingers was a tremendous exhibition of a faultless technique.

Miss Goodson's opening number, Mozart's sonata in A major, was one constant delight. The menuetto of the second movement was played with indescribable grace and charm. Her vivid dramatic sense was perhaps best displayed in the "Sonata Tragica," by Edward MacDowell, into which in the first movement the composer seems to have wrought much of the tragedy of his own brief life. The entire performance of this work was a memorable one. Rhapsodie in E flat by Brahms was another brilliant achievement and an astonishing display of the artist's pianistic prowess.

Romance in E flat, and etude arabesque, both by Hinton, won fresh plaudits from her audience. A Debussy number, "Arabesque," was a rare bit of musical filagree.

In striking contrast were two Liszt numbers, valse impromptu and etude in E flat, both giving full play for the artist's prodigious technique. Three Chopin numbers closed one of the finest programs presented in this city this season. Miss Goodson was favored with many enthusiastic recalls.—Buffalo Courier, March 15, 1912.

Miss Goodson disclosed anew the admirable qualities which are well remembered by those who heard her three years ago. The broad technique, the virility and authority of style, were all present in even greater measure than formerly. The power to effect gradations of tone has grown, and with the gain in dynamic variety Miss Goodson's playing has naturally gained in interest. While her tone is not one of great sensuous beauty, it possesses fine clarity and fullness, and her rhythmic instinct is remarkably keen and unerring.

Miss Goodson gave the MacDowell sonata a virile reading, compassing its technical difficulties with ease, and interpreting it with full appreciation of its changing moods. Particularly pleasing was her performance of the Hinton pieces, romance in A flat and etude arabesque. It was charmingly played, its rapid runs being tossed off with a touch of feathery lightness and a crisp and pearly

tone. The Liszt rhapsody was given with dazzling brilliancy and the player was recalled again and again.

The Chopin berceuse was played with fine smoothness and delicacy. The study was read without change of accentuation throughout the repetitions of its unvarying figure, and lost in interest thereby, but the polonaise was played with a virtuosity and spirit which aroused a storm of applause and brought the pianist back for the desired extra number.—Buffalo Express, March 15, 1912.

She is an interpreter of the highest order, proving intuitive perception of the differences in style and power desired by the different composers.

She kept the music on the high tragic plane throughout the MacDowell sonata, and then dismissed the extra musical power of



KATHARINE GOODSON.

the piano for the two Hinton numbers and was encored. Then she gave the beautiful arabesque by Claude Debussy, and passed by another encore. The two Liszt numbers were given with all the Manchu-Tartar power of Liszt's ancestors, evoking enthusiastic applause. Her delicacy in sustained pianissimo and her power in crescendos were remarkable and wonderful. In her interpretation and shading every note had its peculiar significance. Her recital aroused enthusiasm from start to finish, and many felt regret that it was the last of this recital season.—Baltimore American, March 16, 1912.

Endowed with remarkable fluent technical ability, she combines executive skill with force, virility and brilliancy. There is nothing weak or effeminate about her manipulation of the instrument.

Her bravura performance of the Liszt rhapsodie elicited a tremendous ovation from the audience.—Baltimore Sun, March 16, 1912.

She made her way through the thick harmonies and the massive crescendos of MacDowell's "Tragic Sonata," as it seemed, by

sheer force of nervous power; she flung out the returns of the characteristic theme and rhythm in Chopin's polonaise in A flat with like nervous vigor; and so she drove Brahms' rhapsody in E flat through its changing measures. Even when she subdued tone, rhythms, shading and all the attributes of expression to musing mood and voice, as she did in Schumann's "Scenes of Childhood," the listener felt the nervous force that first willed and then sustained this appropriate reticence. Again, in the pieces of light pianistic fancy that liberally strewed the final numbers of her program, there was the same nervous flicker in her playing of them. The arabesques seemed often to race off her fingers, here and there melody and harmony seemed to flutter away into thin air.

Perhaps it is this nervous vitality that gives Miss Goodson's playing its clearness of articulation. At the least she never blurs. Perhaps, too, it gives her the crispness of tone that distinguishes, though it tends more and more, as it seemed yesterday, to become dry and a little brittle. From it, too, may spring the brightness of her tone, when again it does not dry into hard lusters. It may also and finally yield the explicitness of voice and mood that runs through all her playing on its interpretative side. There is no mistaking what she has found in the music and what answering emotions it has awakened in her. Whatever else Miss Goodson's playing may be, it is never evasive and never lifeless.—Boston Transcript, March 19, 1912.

**MUSIC IN OREGON.**

PORTLAND, Ore., March 16, 1912.

Harold Bauer favored Portland with a superb piano recital on Sunday afternoon, February 25. The audience was very enthusiastic and Mr. Bauer was called out repeatedly to acknowledge applause.

Schumann-Heink appeared in the Heilig Theater on March 13 and received a tumultuous and joyous greeting from a vast audience. The great contralto sang, among other numbers, three arias from Saint-Saëns' opera, "Samson and Delilah," Arditi's "Bolero," Salter's "Cry of Rachel," Schubert's "Erl King," Hildach's "Lenz" and the popular "Rosary." The concert was given under the local management of Lois Steers-Wynn Coman.

No mistake was made by the members of the Portland Symphony Orchestra in choosing Harold Bayley to conduct the fourth concert, which was given on Sunday afternoon, March 3. Mr. Bayley made an efficient conductor, and the program, which he prepared, included Mendelssohn's "Midsummer Night's Dream" overture, Brahms' symphony No. 4 in E minor, Tchaikovsky's waltz "Dornroschen," Piere's "Watch of the Guardian Angel" (for strings), German's "Gipsy" suite, and a work by Westerhout. The entire orchestra was forced to rise several times to acknowledge the fulsome applause.

W. Gifford Nash presented Mary McAfee Young, pianist, in recital in Eilers' Hall, March 15. It was the thirty-seventh recital given by the members of Mr. Nash's artist class and the program comprised works by Bach, Mendelssohn, Brahms, Schuett, Moszkowski, Chopin, Saint-Saëns and Gounod-Liszt.

Local subscribers should send their programs to the writer in order to insure insertion in this column.

JOHN R. OATMAN.

**Gruppe Praised by Montreal Critic.**

Paulo Gruppe, the young Dutch-American cellist, played at the second in the series of Rubens musicales at Windsor Hall, Montreal, Canada, Saturday afternoon, March 23. The music critic of the Montreal Daily Star, in his report of the program, stated: "With rare quality of tone, with masterly technique and free from the slightest mannerism, Paulo Gruppe charmed the audience." Continuing, the critic wrote:

A sonata by Boellmann, which opened the concert left the audience a little in doubt at first, but as it progressed to the final allegro, they settled down to the enjoyment of a musical treat. This slight doubt in the minds of the audience was primarily caused by the obscuring of a good deal of Mr. Gruppe's work through the heaviness of the piano accompaniment. The second group of numbers revealed the young cellist at his best. Kienel's "Nocturne" was exquisitely played, as was also "Siellienne" by Gabriel Faure. The final selections enthused the audience to such a degree that they demanded a final encore.

Ada Belle Morris, of Coffeyville, Kan., recognized as one of the successful piano instructors of the Southwest, gave a musicale, March 19, at which numbers by Marie Ziegler, recently returned from her studies in Berlin, formed a feature. While abroad Miss Ziegler finished courses in piano and classic dancing. Mrs. Robert E. Eakin, soprano, sang the "Prayer" from "Tosca" and songs by Tosti and Hill. Lila M. Pickle, pianist, played the Schulz-Evler arabesques on "The Blue Danube"; "Papillons," by Rosenthal, and an etude by MacDowell. Miss Ziegler interpreted the "Turkish" march from Mozart's sonata in A major; waltzes by Brahms, and "The Butterfly," by Grieg. Such a program in a town by the prosaic name of "Coffeyville" serves to convince readers in other parts of the country that musically "Coffeyville" is all right.

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# The Adventures of Don Keynote

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worthy  
of  
mention



by Cervantes the Little

## THE MAJOR AND THE DON DISCUSS FEMININE INTELLECT.

"I see that Edison says women have no cross fibers in their brains," said the Major to the Don at the Men's Political Equality Club last week.

"What does he know about anatomy?" replied Don Keynote.

"Edison is one of the most famous men in the world."

"I know he is. But because a man is famous or wealthy—particularly wealthy, in this country—is no reason why he should be accepted as an authority. It is absurd to see the daily papers quoting the sayings of rich men, the utterances of the wives of rich men, and the opinions of the young daughters of rich men. I have sometimes thought that no one pays attention to a remark that has not fallen, like a crumb, from the rich man's table," said the Knight.

"Well, then, what do you yourself know about cross fibers?" continued the Major.

"Nothing at all. I'm so good natured and cheerful myself that I'm certain there is nothing cross in my make-up," replied the Don, with his affable smile.

"Well," said the Major, "do you think that Edison is right in saying that it will take woman 3,000 years to develop those cross fibers?"

"I cannot tell; I have never met a woman 3,000 years old. All the women I know stop having birthdays after thirty," replied would-be humorist.

"Yes, that is true—with thirty-eight as Ultima Thule," added the Major. "But women," continued the military man, pausing to light a cigarette, "women have done some wonderful things in literature, music, and art, and all that sort of thing, you know."

"Have they?" asked the Don.

"Yes," of course. Look at the best selling novels, and

the songs that people like to sing, don't you know," replied the Major.

"Are you a musician?" asked Don Keynote.

"Who, I? No, sir; I'm a gentleman!" replied the bellicose officer. "The army and the church are the only professions open to gentlemen of good family—like myself."

"I'm glad to learn you're a gentleman, even if you know nothing about music," replied the Don.

"I didn't say I knew nothing about music," retorted the Major.

"No, I did," answered the Knight.

"Well, if you know so much about my musical ability, perhaps you can also tell me about the musical genius of women."

"Sir," said the Don, "it is a waste of time and words to talk about a subject that no amount of words can alter for better or for worse. Personally, I think it more profitable for a man to live and work in a way that will make his mother proud of him, than it is to squander time discussing his mother's intellect."

"But you must acknowledge that some women have done excellent work in music and literature and all that sort of thing, don't you know, what?" asked the Major.

"Of course I acknowledge it, gladly. I always have acknowledged it. The women themselves are most to blame in neglecting their famous writers. I have met scores of women who say that some woman in the near future is going to do something wonderful. But I seldom find a woman who is enthusiastic for the work done by women in the past. The praises of women are sung by men. I have never yet met a woman who, to my knowledge, knew anything about Margaret Lucas, Duchess of Newcastle. She received ample recognition from men, however. Dean Stanley, in his 'Memorials of Westminster,' calls her 'the most prolific of female writers, authoress of thirteen folios, written each without corrections.' Clarendon tells us she was never without young ladies who were to wake at any hour of the night to 'take down her Grace's conceptions.' The garrulous Pepys makes frequent mention of her. King Charles II joked his courtiers on her 'antick dress,' and her eccentricities of genius. Charles Lamb speaks of 'the letters of that princely woman, the thrice noble Margaret Newcastle.' Addison, in *The Spectator* of June 23, 1711, says: 'I am very much pleased with a passage in the inscription on a monument erected in Westminster Abbey to the late Duke and Duchess of Newcastle.' Washington Irving, a century and a quarter later, writes of the same inscription in

glowing terms: 'I do not know an epitaph that breathes a loftier consciousness of family worth and honorable lineage.'"

"Well, but perhaps her thirteen folios are not interesting to women," replied the Major.

"That's not the point," said the Don. "I maintain that women composers, poets, artists get more praise from men than they do from women. And I sometimes wonder if two women I have in mind at present ever said to themselves, 'Let us write the Nine Symphonies and produce the "Principia," and let some other women be the mothers of Beethoven and Newton.'"

"Or the mother of Napoleon, eh?" exclaimed the Major, enthusiastically.

"I do not believe that the mother of a famous man ever regretted her share in the bargain," said the Knight.

"And all the talk in the world won't make any difference, eh?"

"No, sir, it will not," said Don Keynote, with emphasis. "It was the destiny of Mary Arden to present the world with William Shakespeare; and it was that boy's destiny to write certain dramas. It was the destiny of an obscure cripple in Germany to be the mother of Brahms."

"Brahms? Who's that? Never heard of him," exclaimed the Major.

## Seattle Symphony.

The Seattle Symphony Orchestra, John M. Spargur, leader, gave its fourth concert of the season recently, and played Litolff's "Robespierre" overture, Dvorák's "New World" symphony, and Wagner's "Ride of the Valkyries." The Seattle Post Intelligencer and the Seattle Daily Times praised the work of the organization. Paulo Gruppe was the soloist in the Saint-Saëns cello concerto. The Post Intelligencer referred to Gruppe as "a genius who held his audience enthralled." The Times called him "a genuine artist."

## Herma Menth a Clever Pianist.

Herma Menth, the Austrian pianist, appeared with the Canton (Ohio) Symphony Orchestra recently and won a distinct success. She is a pupil of Busoni and therefore has been correctly schooled. She possesses the true Viennese temperament, natural talent and artistic ability. Her summers are usually spent concertizing in Europe where she has received much favorable comment upon her playing. Miss Menth has been appearing lately in America in conjunction with Paulo Gruppe, the Dutch cellist.

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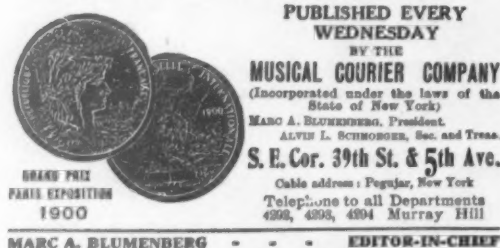
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NEW YORK, WEDNESDAY, APRIL 3, 1912.

No. 1671

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SIGNS of spring now are unmistakable. The dailies are printing fewer pictures of opera stars and more of baseball players.

STATISTICS from the New York coroner's office show 2,658 deaths of a violent character last year. "Germania" is not included, for it died peacefully.

AT the moment of going to press THE MUSICAL COURIER is in receipt of a telegram announcing the sudden death of W. S. B. Matthews, en route from Dallas to Chicago.

GRAND opera in Yiddish, given in the London East End has proved to be a financial success, and the prospect of a second opera house in the English capital is about to be realized. Who says the English are not musical?

IN THE MUSICAL COURIER's Paris letter of this issue is told the true story of Fanelli, the Paris drum virtuoso who has suddenly been revealed as a "great" composer and heralded in the foreign cables of the New York dailies as a Wagner, Strauss, Beethoven, Bach, and Brahms rolled into one.

IF Wagner operatic excerpts are played at high class symphony concerts, there is no reason why the programs should not contain selections also from the operas of other composers. The practice of playing opera music at concerts either is wrong or it is right. If right, the monopoly of performance should not be confined to Wagner.

A REAL Brahms festival was Emil Oberhoffer's leading of the C minor symphony at the Minneapolis Orchestra's concert here a fortnight ago, and the next Brahms festival will take place when Arthur Nikisch conducts the same work at Carnegie Hall next Monday evening, with the London Symphony Orchestra as the interpretative medium.

STRANGE things in music occur to upset calculation. When Kubelik played at the Hippodrome his receipts were \$8,000 and over; when Kubelik, last Sunday night, played at the Hippodrome with the New York Philharmonic Orchestra and conductor, and this fact advertised particularly, the receipts were not one-half that sum. What inference follows? It is difficult to gauge the public mind even when it is musical.

THE enormous expenditure in connection with bringing to this country the London Symphony Orchestra and Arthur Nikisch, the costs of transportation and hotel and train service, together with the unusual demand for seats, has compelled the management of the concerts to suspend the free list. Considering the artistic quality of the events the price of admission is very low, and as the tour in America is limited to three weeks, only a small number of concerts can be given. All this makes it imperative for the management to suspend the free list, particularly as the seats will be sold and there will be no seats left for distribution. Who can desire a free seat for such concerts?

IN Nashville, Tenn., an Italian opera company was singing the favorite repertory of Italian and French operas, the latter in Italian, and in discussing "Madame Butterfly," a writer in the Nashville American says, among other things, that "it hasn't one redeeming feature. It creates about the same impression as if one came suddenly upon a very little dead kitten, only it requires two hours for the telling." A categorical conclusion this is, although dogmatic. In view of this opinion, the opera might

as well be called "Madame Flutterby," although most dead kittens do not create even a flutter. It must be confessed that many of these operas are exceedingly silly as appeals to an intelligent mind.

ON the occasion of his recent visit to Boston, where he heard "Pelleas and Melisande," a practical tribute of appreciation was paid by Otto H. Kahn to the Boston Opera Company when he subscribed \$1,000 to the guarantee fund (fast reaching the \$100,000 mark), and expressed himself in terms of high admiration for the work of Director Russell and the Boston Opera forces.

THE receipts of the concert of the New York Philharmonic at Cincinnati last week were about \$1,100. The recent concert of the New York Symphony brought less than that sum. Is not Mr. Stokowski mistaken in his theory that assumes a greater appreciation of the concerts of visiting orchestras than his own is receiving? These figures are not calculated to support him in his argument. He must remain in Cincinnati for the sake of Cincinnati.

JULIUS J. MAJOR, a Hungarian composer, appears to have gone Mahler and other moderns one better in the employment of unusual symphonic form. Major's fifth symphony, just completed, has a soprano solo in the first movement, a baritone solo in the second, and a duet for the two voices in the final division. In the first movement, Major embodies Stangen's poem, "Easter," and the fourth movement contains a verse from Klopstock's "Messiah." Is the work opera, oratorio, or symphony?

THE suit of Felix Weingartner versus His Majesty the King of Prussia, who happens to be the German Kaiser and many other things, was won by his Majestic Majesty, and as a result Herr Weingartner cannot direct any concerts within ten miles of the environs of Berlin. However, 12½ miles from Berlin, at Fürstenwalde, there is a concert hall, and Herr Weingartner is to give concerts in that place. No doubt the Kaiser will show his magnanimity by attending one of the Fürstenwalde Weingartner affairs, for he certainly is not anxious to defy a symphony conductor who has just made a great success in America!

AT the Brahms Festival a big plaster bust of the composer was placed against the rear wall of the stage. Walter Johannes Damrosch in front and Johannes Brahms in the rear. That is as it should be. Brother Frank led the choruses, and brother-in-law David led the first violins. Papa Damrosch, of sacred memory, was not forgotten. The program annotation book mentioned him anecdotally. Brother Frank, at the orchestral concerts, was busily engaged in trips between his seat, the box-office, and the stage entrance. Occasionally he looked over the audience meditatively, perhaps to study the effect of Brahms on the auditors, perhaps to count the number of persons in the house. At any rate, the Brahms Festival was a busy time for the Damrosch family.

HENRY T. FINCK, of the Evening Post, says that, although Brahms died fifteen years ago, this country is going through the throes of the first Brahms festival. No, Mr. Finck. It was called a Brahms festival; just named so; but it never was a festival and it never was a Brahms festival. The reasons are given on another page. Brahms requires intellect, demands intellect as a means of recognition. We will not be prepared for any Brahms festival until the intellect itself undertakes to guide it. Mr. Finck can call Brahms tiresomely loquacious as long as there is merely a semblance of Brahms, especially as a semblance it is tiresome. He has not heard Brahms often in this city; not yet. We have not—not in this city, where all the conditions conspire against Brahms, even without the aid of Mr. Finck.



# The Festivalizing of Brahms.

One of the noblest deeds of man is a music festival devoted to works of a composer whom the world has not accorded the posthumous position due his genius. Less noble is a music festival when projected for the purpose of pandering to local sensationalism and attracting foreign attention through special advertising and the employment of celebrated soloists. Least noble is the kind of music festival conceived as a private money making scheme, which follows shrewdly the spurts and shifts of public taste and is on hand at any propitious time, devoting itself to any composer or any works whose performance seems to promise a profit.

New York has had all sorts of music festivals, unsolicited on the part of the public, and the nature of most of them was such that the word "festival," attached to a series of concerts, usually makes the prospective ticket purchaser wary of venting his enthusiasm and investing his money.

In Europe a music festival usually grows out of a specific cause, an anniversary celebrated at the birthplace of a composer, or a demand by the public and musicians for a series of chamber concerts, a cycle of opera, or a course of symphonic performances, as the case may be. Festivals to honor living composers as a rule spring from the genuine admiration of his artistic adherents, and thus Strauss, Mahler, Bungert, Schillings, Weingartner, Reger and others have been distinguished in recent years as the recipients of such celebrations—without profit to themselves, of course.

The Wagner festival at Bayreuth has strong artistic reasons for existing aside from sentimental ones, and the Wagner gala performances in Munich are based on that city's historical association with the composer. Mozart's operas receive special consideration in the Bavarian capital because it possesses a theater especially adapted for their performance.

The great choral festivals of England, after which all other choral festivals the world over are patterned, serve the laudable purpose of stimulating the interest in and supporting materially the representative local choruses and maintaining the standard of oratorio composition and performance, branches of musical art in which England has excelled since Handel made that country his home and Mendelssohn paid it his significant visits.

While most of the European music festivals are started under municipal auspices, all of them are developed and controlled by committees of well known musicians and representative business men and officials, who devote their services without pay and oftentimes contribute money out of their own pockets as a warrant of their disinterested local patriotism and true musical enthusiasm. That is why, when a European community announces a music festival, the cultured citizens of other localities, near and far, feel themselves drawn to the spot where honor is being done to the tonal art. Such festivals command respect because the visitors understand that no effort has been spared to make the performance perfect, that competent conductors and soloists have rehearsed incessantly to achieve an ideal ensemble, and that for the time being, all persons concerned in the productions have set aside every other interest and devoted themselves with the true whole heartedness of genuine artists to the noble musical cause they banded themselves together to serve.

The reasons are many why a real music festival—for instance, a Brahms festival—cannot be held in New York, under musical conditions as they exist here now. In the first place, this city pos-

sesses no orchestra and no chorus competent to give us model performances of Brahms; and in the second place, our only local symphony conductor who has the musical grasp, baton authority and artist insight necessary to present Brahms adequately—Arnold Volpe is the man referred to—has not been able, through lack of means, to perfect the playing body of which the Volpe Symphony Orchestra is a vital and splendid nucleus. The only wholly satisfying orchestral performances heard in New York so far this winter were those of the Minneapolis Symphony Orchestra, and the only artistic choral presentments we were vouchsafed came to us through the concerts of the Mendelssohn Choir, of Toronto, whose conductor, Dr. Vogt, showed our new York leaders of large choral bodies what energy, knowledge and unremitting rehearsal are able to accomplish. In Toronto, musicians seem to wish to succeed as musicians and not as business men. The false ideals of our metropolis never will permit New York's musical forces to reach the artistic altitude achieved by their Canadian and Minneapolis colleagues.

From the conductor down, our local musicians look upon their profession solely as a means wherewith to make money, the more money the better, and their almost every effort is bent toward accomplishing that end. Not satisfied with the status as member of a symphony orchestra—which in Europe inspires a player to live on the tiniest income rather than accept menial musical employment to augment his revenue—our New York orchestral players sell their services wherever possible, and are willing to shirk rehearsals for symphony at any time when outside employment promises pay sufficient for the sending of a substitute to the regular orchestral drill. Members of New York symphony orchestras think it not in the least degrading to intersperse their participation in Beethoven, Brahms and Strauss performances with musical activity at balls, picnics, midnight cafes, skating rinks, political rallies, hotels, restaurants, cabarets, ball games, banquets, parades, beer gardens, rathskellers, roof gardens, dance halls, dives, vaudeville, moving picture houses, rag time carnivals, burlesque theaters, etc. Nor is such misdirected commercial zeal to be wondered at in New York's symphony orchestra players when it is considered that some of their conductors and the conductors of the city's choral bodies set a demoralizing example in get-rich-quick methods by trying to monopolize orchestral business, choral business, public school music, conservatory business, orchestral tours and musical lecturing, with side excursions into the fields of comic opera writing and grand opera composing.

Taken all in all, therefore, New York's orchestras, with their inadequate rehearsals and makeshift preparations, and New York's conductors, with their attention riveted on the box office and on the nourishing of their own pockets, hardly seem to be desirable mediums through which to publish any "festival" presentments of music to the public of this city or the world at large.

In order to prove this point it is necessary only for the New York music lover to ask himself whether he considers the recent Brahms festival held here as an example of the best that the metropolis could wish for in the way of Brahms interpretation, and whether he would have cared to invite European critics and other musical experts to attend the concerts and accept them as being thoroughly satisfactory to the cultured citizens of the American metropolis.

Let us go somewhat closer into an examination of what the so called Brahms festival was like last week. The concerts, four in number, took place

at Carnegie Hall. The orchestra that played is known as the New York Symphony. The chorus calls itself the Oratorio Society. The conductors were Walter Damrosch for the orchestral works, and Doctor of Music Frank Damrosch for the choral numbers.

The reason for the Brahms festival given at this particular time by the Damrosch brothers and their organizations? The New York American says that the event was due to "the enthusiasm of Dr. Frank Damrosch, of the Oratorio Society, and his brother, Walter Damrosch, of the New York Symphony," who arranged the concerts "for no reason but pure love for and appreciation of Brahms' works," etc. Those who are conversant with the musical enthusiasms of the Damrosch brothers and their keen business ability, know how likely they would be to arrange any expensive venture for "no reason but pure love." And it is not for the inexperienced outsider to reproach the Damrosch thrift and caution. Orchestral concerts are very expensive, and there seems to be no real reason why they should be undertaken by conductors unless the financial responsibility be guaranteed by those who are expected to pay in order to provide their fellow citizens with musical experience.

The festival programs of the Damrosch brothers had this arrangement:

## MONDAY EVENING, MARCH 25.

Academic Festival Overture.

"Nänie."

Symphony No. 1, C minor.

"Song of Triumph."

## WEDNESDAY AFTERNOON, MARCH 27.

Symphony No. 3, F major.

Songs—

Sapphic ode.

"Immer leiser wird mein Schlummer."

"Cradle Song of the Virgin" (with viola obligato, based on the medieval air, "Joseph lieber, Joseph mein").

"Von Ewiger Liebe."

Madame Matzenauer.

Concerto for piano, B flat.

Wilhelm Bachaus.

## FRIDAY AFTERNOON, MARCH 29.

Serenade in D.

Violin concerto.

Efrem Zimbalist.

Symphony No. 4, E minor.

## SATURDAY EVENING, MARCH 30.

Symphony No. 2, D major.

"German Requiem."

Florence Hinkle, soprano; Gwilym Miles, baritone.

There is no possibility of figuring out what induced the Damroschs to indulge in the program order they chose, for no chronological succession was observed, the "Schicksalslied" had no place in the scheme, none of Brahms' chamber music—by some considered the very flower of his genius—appears in the list, and the greatest of his songs are conspicuous by their absence, to say nothing of the D minor piano concerto, and the other piano works in large form.

What, after all, is a festival of a composer's works? The 1911 edition of the Oxford Dictionary defines a festival as being, among other things, "periodic musical performance." So we are to have periodic performances of Brahms, are we? Well, then, for the benefit of the concerts that are to be, let us point out a few improvements necessary to make the next Brahms festival something like the ordinary concerts of the Minneapolis Symphony Orchestra and the Mendelssohn Choir of Toronto. There are three essentials: First, to play the notes written by the composer; second, to observe the expression marks and other interpretative signs indicated by the composer; third, to understand and express the spirit of the composer. These

are the only improvements necessary to make the Damrosch brothers excellent Brahms festivalers. They possess the required enterprise, thoroughly understand the fine art of advertising, and are past masters of the science of exploiting themselves.

The first quarter of the first festival, to wit, the first concert, did not assemble nearly as big an audience as we witnessed here at the Mendelssohn Choir and Minneapolis Symphony Orchestra concerts, probably because the public does not yet know what a quarter of a festival is to be. The stage was tastefully decorated with plants and a huge bust of the great composer. This graven image was singularly appropriate to the occasion; for inasmuch as it was only a lifeless imitation of the living man, so were the performances of the evening merely lifeless imitations of the vital works of a genius. The first number on the program was the "Academic Festival Overture," wherein Brahms made use of a number of German college songs, which he treated as he would have done his own original themes, producing a work full of clever technical devices, but somewhat uninteresting to those who do not happen to be familiar with the popular songs. Walter Damrosch, who conducted this opening number, showed his capacity for improving on Brahms by introducing the chorus in the last of the songs at the end of the overture. The statue of Brahms, being lifeless, of course gave no indication of the joy that would have suffused the face of the living composer if he could have heard this slight Walteration. But a musician in the audience was observed to vent his surprise in a curtailed version of the well known exclamation, "Well, I'm Damrosched."

The performance of the overture was vigorous, but lacking in gradation of power. In several loud passages the kettledrums covered all the details of the other instruments. In one section, where the theme is given to the horns, the string accompaniment completely submerged the theme. The first violins never once struck the high G's and A's altogether and in tune. There is certainly at least one player among the first violins who needs to practise the seventh position. For one uncertain player is enough to make all the first violins sound out of tune.

The second number on this occasion was "Nänie"—a choral work on a poem by Schiller—and not "Nenia," as the official program called it. The ladies and gentlemen of the chorus did their work earnestly and with the best of intentions. Much of their work was excellent and much of it was bad. That is to say, the good work of the best singers was marred by the strained and unmusical tone of the poor singers. This was particularly noticeable whenever the sopranos had to sing an F, G or A, in the upper register, piano, or even mezzo forte. The physical strain of mezzo sopranos or altos trying to sing notes too high for their insufficiently cultivated voices took all the beauty from the tones produced easily by the high sopranos. This should have been attended to by the choirmaster or conductor.

The earnestness of the singers was in evidence whenever the word *crescendo* occurred. They no sooner saw it than they at once became loud. Evidently the conductor had not explained sufficiently that a *crescendo* does not mean loud. But whether he explained it or not he certainly did not insist on having it properly done. And such words as *dolce* might just as well be omitted from the scores. *Dolce*, and *p.*, and *cres.* all meant *mf.* to the Damrosch Brahms Festival Chorus.

Why was the music taken faster at letter E, and why much slower between letters F and G? And why were the sopranos allowed to slide up to their F sharp, fourth beat of the fifth measure, from letter G? The G sharp, also, which occurs a measure later, was most vilely attacked, uncertain and out of tune. Beginning with the fourth measure from H there was a sliding competition among all members

of the chorus. The skip of an octave on the first syllable of the word "glory" afforded everybody the chance of demonstrating how carelessly they had been trained. The last page is marked *p.* for all voices and instruments, so of course it was sung *mf.* The last chord for the voices is a quarter note followed by rests, on the last one of which Brahms has put a pause, while the high instruments sustain the chord. Frank Damrosch, naturally conceiving of ideas that an austere man like Brahms would not think of, had his chorus hold the last chord and die away into nothing, with all the ravishing beauty of effect of a minstrel troupe. This was well applauded.

Walter Damrosch returned to the rostrum and conducted the orchestra through a rough and uneven performance of the C minor symphony, a work which is not only very much in the Brahms manner, but also difficult to play with abandon and conviction on account of the many rhythmic pitfalls it contains. The work had not been sufficiently rehearsed. Some of the awkward passages almost



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MARGARETE MATZENAUER.

ended in disaster. Such a phrase as that found in the first violin part of the four measures beginning at letter C of the full score of the first movement cannot be read at sight and properly fingered by the average orchestral violinist. Even the high A in the ninth measure after the first double bar of the allegro was played out of tune by some of the first violins. That seventh position again! On the whole, the worked lacked shading. There were no *pp.*'s at all, and in every case the *crescendos* which preceded the *ff.*'s reached their fullest power long before the climax intended by the composer was reached. The repeat marked by Brahms was omitted by Walter Damrosch, who evidently considers himself a better judge of the American public's taste than Brahms was. Two bars before letter G of the first movement the music is marked *p.* At letter G it is marked *f.* To our ears there was absolutely no difference whatever between *p.* and *f.* If we had not followed the full score we should not have known that the signs were there. At the letter K Brahms had marked *ff.* Walter Damrosch was playing *ff.* five measures too soon, making the intervening *crescendo* and the climax at K of no avail whatsoever. The phrase which is taken up antiphonally by the clarinet, horn and oboe, beginning at the thirteenth bar before letter O, was played with a wrong accent by each one of the three players. The phrase as Brahms has written it, and as we have always heard it accented by Richter, Weingartner and Nikisch, fits the word "man-u-fac-ture." Walter Damrosch gave it as if it fitted

the word "cir-cum-stan-ces." These things are by no means the straws they may appear to be. They are indications of the musical culture and mental acumen of the conductor. We could go through the entire score in detail if we thought it necessary or desirable. But we will dismiss the remaining three movements of the symphony with the remark that they were all played in a monotonous, level *mf.* manner. In fact, the last six bars of the *andante sostenuto* were played *f.*, in spite of the *pp.* which is printed twenty-four times in the score. The practice of the first violins in always playing *cantando*, or *f.*, so that the first violins are always to be heard above every other sound, is reprehensible in a symphony orchestra, and savors of the small theater orchestra. One of the most detestable effects, and one which none of the great conductors tolerate, is the tremolo or vibrato, on the brass instruments, in a sustained *ff.* This expiring calf effect was in evidence several times during the festival.

The "Triumphal Hymn," a sacred cantata for eight part chorus, baritone solo and orchestra, conducted by Frank Damrosch, brought the first concert to a close. The ladies and gentlemen of the chorus deserve high praise for their work in learning so well this contrapuntal masterpiece of Brahms. As this work is vigorous and *f.* throughout, there were none of those strained soft high notes which marred the "Nänie." The monotony of the *ff.* might have been relieved by singing some of the passages *f.*, especially those marked so by the composer. It certainly would have made that unrelenting eight part counterpoint less difficult for the ear to understand.

Gwilym Miles sang the baritone solo of the chorus "And I Saw How the Heav'n's," and his solo voice was a comforting oasis amid the level choral deserts on all sides. He showed that he understood Brahms and that his art as a vocalist enabled him to express what he felt.

Wednesday's concert opened with a generally dispiriting performance of the F major symphony, a work whose beauties do not lie on the surface and therefore require a deeply earnest and intellectual interpreter for their transparent publication. Allegro con brio is the tempo marked by Brahms for the first movement, but Walter Damrosch preferred a safe and comfortable pace that was almost allegro moderato. It did not prevent him, however, from slipping the cog of self-restraint every once in a while, particularly when the music took on an impetuous character, a mood indicated by Damrosch through hurrying his orchestra, although Brahms did not mean *passionato* and *marcato* to be confused with *accelerando* and *strepitoso*. There was no decisiveness in the attack of the violins at their initial entrance. The intricate phrasing of the woodwinds, thirteen, fourteen, fifteen, eighteen and nineteen measures after the letter C (Eulenburg's miniature score), was indistinguishable from the auditorium. The characteristic scale passages, page 16 (violin), page 17 (flute, oboe, clarinet, English horn), page 18 (violin), page 38 (violin), page 39 (woodwind, violin, viola), sounded blurred and did not observe the rhythm of the Damrosch beat, which seemed to lose itself in the wilderness of closely juxtaposed notes. Eight measures before C, where the flutes and English horns take up their insinuating melody, the *grazioso* marked in the score was more of a deciso, while the sharply marked pizzicato cello accompaniment took very little account of the quarter pauses, the fifth, A-E, sounding audibly beyond its allotted value. Un poco sostenuto, at letter H, was out of proportion, of course, owing to the snail's pace at which the work had started. When Tempo I should have been resumed, the real Tempo I did not appear to be remembered exactly by the conductor and there was some straggling uncertainty before order came out of comparative chaos. Just before the change from 9-4 time to the original 6-4, the conductor made a marked ral-



lento, although the score ordains only *espressivo*, which does not mean slow. The *sf.* on page 40 was made to sound like a peal of rolling thunder. Five measures from the end of the movement a needless *ritardando* began, although only *dimuendo* is asked for. The lovely *andante* section gave forth but little of its deep feeling and lofty poetical sentiment. The *allegretto* movement proved to be the best of the four parts, being played with some attention to light and shade, the character of the number making such differentiations almost unavoidable because of the manner in which the themes are divided between the various instruments. In the finale, the five measures after C were a tangled combination of mere sound, the rhythmic triplets on pages 107 and 113 defied detection; the unwritten sixteenth pauses on pages 111 and 112 would have surprised Brahms, and the manner in which the strings made pages 129, 130, 131, 132, 133, and 134 "swim" un rhythmically, might have taught the composer something new in the creation of misty instrumental atmosphere.

The E minor symphony, played at the Friday concert, need not be gone into analytically, for a cataloguing of the details of the performance, as noted by pencil marks in the reviewer's copy of the score, shows the same faults revealed in Walter Damrosch's conducting of the other symphonies. He does not seem to assimilate the Brahms system of rhythmic cross division, and in his interpretations there is only faint trace of the composer's structural grandeur and his penetrating intellectuality.

In the "Serenade" only four movements were played, although Brahms wrote six and probably had his reasons for doing so.

Madame Matzenauer sang the songs in inspired manner, her control of tone, her deeply felt emotion, her mastery of mood and diction, and her fine musical and literary perception enabling her to present Brahms as he reveals himself to the discerning mind and artistic sympathy. Walter Damrosch accompanied Madame Matzenauer masterfully at the piano.

Wilhelm Bachaus was superb in the B flat concerto, bringing to bear upon it all the resources of his wide musicianship and of his modern, comprehensive technic. Efrem Zimbalist, the other instrumental soloist, was a fitting artistic counterpart to Bachaus, and read the violin concerto magnificently, glossing over its difficulties with deceptive ease and imparting to the whole work that noble exaltation which is an integral portion of its character. In a certain sense, the Bachaus and Zimbalist contributions marked the most characteristic and truthful Brahms interpretations heard at the entire festival.

The last concert, Saturday evening, March 30, began with that most melodious and poetic of all the Brahms symphonies, the second, in D major, op. 73.

Walter Damrosch's conception and interpretation of this lovely score must rank with the best work he has done as a conductor. He seemed to feel the poetry of it and he interpreted it as well as his poor rehearsals would permit. That the work was not sufficiently rehearsed was evident in the prestos of the third movement and in the finale. In these movements the lack of firmness and certainty in the rhythms told too plainly that the players were not familiar enough with the music to render it with conviction. Too often the prestos sounded like a scramble. The finale, likewise, was flurried and indistinct at times, and at no time did the conductor succeed in making it as broad and genial as we are accustomed to hear it. The performance, nevertheless, was very much more satisfactory than that of the C minor, for instance, on the preceding Monday night. The repeat in the first movement was again omitted. We cannot commend this practice. The work should be given as the composer wrote it. Nor do we think the *ritard*, added by the conductor at the fourteenth bar from the end

of the first movement, improves on the Richter practice of playing this end as the composer wrote it.

The second part of the fourth concert was given to the "German Requiem." To begin with, there was only one harp to be seen, in spite of Brahms' implicit instructions that there should be "at least two."

This masterly choral work was given in an indifferent manner. The strained high notes of the sopranos were again in evidence at times, and there was often a timid attack of a fugue subject.

The entire chorus at the end of No. 3 ended their chord fully a quarter of a tone above the organ that was accompanying them. The performance of the finale, also, was very ragged and out of tune. There were also a number of slips in the orchestra, as, for instance, in the third measure after letter O of the first movement, the horn played A as a quarter note and followed it with E as a dotted half note on the second beat, instead of playing A as a half note and E as a half note also. Four and five measures be-



WILHELM BACHAUS.

fore L, in the second number, the brass instruments went all to pieces. It matters not whether these blemishes were printed in the orchestral parts or not. If the orchestra had had sufficient rehearsal the mistakes could have been rectified.

The solemn baritone solo, "Lord, Make Me to Know," was sung by Gwilym Miles with appropriate dignity combined with restrained passion. This number, one of the most melodious of the "Requiem," was rendered with the spirit intended by the composer, if one may judge by other memorable performances of this great work.

To Florence Hinkle fell the task of interpreting the trying solo, "Ye Now Are Sorrowful," with its long sustained, high and chromatically tortuous phrases. She accomplished her work so well that one could but regret that Brahms had not written more soprano solos in place of some of the choruses of this "German Requiem." After Florence Hinkle's solo the exodus from the hall began, till there were a great number who went home without hearing the fugue, "Worthy Art Thou," and the final chorus.

And thus the first Brahms festival ended with a "requiem" and the words, "Blessed are the dead."

In conclusion, and after hearing the four concerts, one is forced to ask earnestly: "Why was the Brahms festival?" The attendance did not strain the walls of the auditorium, as a reviewer said recently after the second performance of "Mona" at the Metropolitan.

The Damrosch brothers now might try a Debussy festival. There ought to be money in that.

## WORTH DOING WELL.

In Count Grammont's memoirs of the court of Charles II, translated by Horace Walpole, and re-edited in 1811 by Sir Walter Scott, we find these references to music:

"There was a certain Italian at court, famous for the guitar; he had a genius for music, and he was the only man who could make anything of the guitar: his style of play was so full of grace and tenderness that he would have given harmony to the most discordant instruments. The truth is, nothing was so difficult as to play like this foreigner."

For two hundred years, and more, these memoirs have been read by every one studying English literature and history. This kind of musical jargon has become the established style of novelists and journalists who refer to music in their narratives.

Only a few weeks ago we had occasion to review a work that has received the highest praise from the best critics for its masterly delineation of character. It had a concert pianist for its heroine and was filled from cover to cover with the most amateurish views on music, incorrect statements concerning musicians, and a barbaric misapplication and misuse of musical terms.

Not long ago we read that the hero of a certain novel walked in the foyer and heard great waves of orchestration coming from the theater. We have in our possession a photogravure of a painting recently exhibited in Boston showing a young lady cellist playing on the short strings between the bridge and the tailpiece. We have seen a painting of a drawing room with a grand piano that had its curved side on the base and its long, straight side on the treble.

We, of course, do not take offense at these mistakes and feel not at all hurt that men great enough to write novels and paint pictures should be ignorant of music. We blame them only for not doing well the work they undertook to do. They evidently think music important enough to add interest to their works, and yet do not take the trouble to understand the expressions they put in their works. If music is worth while, then do it well. If it's no good, then omit it. What is worth doing is worth doing well.

Possibly these writers and painters think they are using their terms and illustrations correctly. It is our duty as a musical authority to point out their ignorance and ask them to be more careful in future, though we know very well we shall read of an organist playing a harmonious cadenza, a lovesick girl sweeping a Chopin fugue from an Aeolian harp, and a tired mother soothing her fretful infant with the soft low notes of a bass tuba. For it is written in the book of fate that novelists must use musical terms incorrectly.

LAST Sunday's Tribune had the following advertisement in its musical column:

**Mme. JOSEFA MIDECKE** Voice Culture. Serious Students only. The Orleans, 100 W. 80th St. Phone 7480 Schuyler.

This unfortunate woman, having committed suicide about three weeks ago, no longer desires to have serious students only, or any other kind. Every paper should have a fixed rule not to advertise dead ones, either before or after suicide.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

# MUSICAL DISCORD IN CINCINNATI.

If the Cincinnati papers desire to help the Cincinnati Orchestral Association and the culture that comes from the efforts of women to build up a local musical organization that has artistic merit, they must fail if they make of the incident of Mr. Stokowski's desire for temporary retirement a sensational scarehead newspaper utterance, which is commonly used with criminal, bloodthirsty or generally sensational matters brought to the public eye. THE MUSICAL COURIER refrains from republishing such stories from the Cincinnati papers, and refuses to become a participant in any sensational episodes of that kind.

There has been some friction between Mr. Stokowski and the orchestral association, resulting from the local situation in Cincinnati, and long before the rehearsals of the May Festival Association began this paper suggested that as long as there was a competent orchestra in Cincinnati it should be used for the May Festival Association, but it seems that the latter will continue to take its orchestra from the outside, and for this the Cincinnati Orchestral Association is not responsible. We sympathize with Mr. Stokowski in many of his grievances, but they are beyond the power of the ladies' organization (known as the Cincinnati Orchestral Association) to ameliorate, and we believe that upon due reflection he will be pleased to find that the ladies have decided not to release him from his contract and that he will be obliged to continue for two years more to do good to music and to the people of Cincinnati and of the West and to himself by finding it compatible with his feelings to remain at his post.

Mr. Stokowski is too useful a man—and he must certainly feel that he is necessary for the people of Cincinnati—suddenly to eliminate himself and leave for Europe; we want Mr. Stokowski in America, and then at the end of his contract he will find that he has justified the expectations and endorsed those who have supported him in the wonderful work he has accomplished. He is mistaken if he believes that he is not appreciated in Cincinnati; there are many people there and the great majority of the concert goers understand and appreciate to the full extent his merits and the work he has accomplished.

In this connection we reprint an article from the Cincinnati Commercial Tribune of March 28, which is not adorned with the great, heavy scare head lines, but which, nevertheless, should not have been published except as a daily newspaper emergency:

The spectacle of a uniformed merchants' policeman, club in hand, ordering forty or fifty men out of the Emery Auditorium while Conductor Joseph Stransky was directing the opening number by the Philharmonic Orchestra last night amazed the audience.

The men had been sitting very quietly and had made no disturbance. The reason for their expulsion was not apparent for some time until it became known that a large part of the membership of the Cincinnati Symphony Orchestra had gained admission without the formality of buying tickets or securing passes.

The local musicians had made use of their familiarity with the stage entrance and had passed from the stage into the auditorium. Their expulsion aroused no little amazement and considerable unfavorable comment.

Just as the concert began Manager Loudon Charlton of the visiting orchestra noticed men passing in groups of twos and threes into the auditorium from the stage and taking seats. When the groups increased Mr. Charlton went to Local Manager Frank Edwards.

"Who are those men? What are they doing here?"

"They are members of the Cincinnati Orchestra," replied Mr. Edwards.

"Have they got tickets?"

"I don't think so."

"Then they have got to get out," replied Charlton, who called Assistant Manager Guy Potter and gave the latter a peremptory order. Potter smiled as if he liked the job. He went over to the chief usher and said something. The usher went to twenty or thirty men and asked to see their coupons. They had none.

"Then," said the usher, "I am ordered to tell you to leave."

Very indignant at the lack of reciprocal courtesy, the local musicians refused to go. The usher reported to Potter.

Potter said: "Get that policeman outside and make them get out."

The officer was brought in. He went to the musicians and in no gentle terms, but in low tones, invited them to "beat it."

The musicians left, as they came, in twos and threes. They were very angry. Potter was invited to go outside and look at the stars, but he remained inside, laughing to himself.

Local Manager Edwards said: "I very much regret the occurrence, but I could not help it. Mr. Charlton and Mr. Potter were in control and gave the order. Strictly speaking, the musicians were not entitled to admission, having no tickets. Still, they might have been allowed to come in had they made application in the usual manner."

Mr. Charlton merely said: "They came in the back door and went out the front door in faster time than they entered. That is all there is to it. They had no tickets; therefore they had no business in the place. It was a matter of business with us."

Several of the men ejected were the most prominent members of the local orchestra.

During the concert Manager Charlton confirmed the report that he would soon sever his connection with the Philharmonic Orchestra owing to internal troubles.

"Same as it seems to be here," he said; "too many women."

"Is that what killed Mahler?"

"It is. Poor Mahler. He used to say every time the door bell rang: 'Here comes another fat woman; now for more trouble.'"

We believe that Mr. Charlton will contradict the statement that he made about Mahler and the women, and we also believe that Walter Damrosch, who originally made that statement in New York also about the women and orchestral work, is sorry he ever said it. We would like to know, after all, what these orchestras would do without the women? Mr. Charlton knows the value of the support of women, and, therefore, we cannot believe he made such a statement—in fact, we refuse to believe it. The women are the very basis of the musical work done in this country, and one of these days they will assume a direct managerial position in it; that is to say, they will deal directly with the artists if the conductors and the managers refuse to accord them the place that they can demand through their active work and the time and money they give for the elevation of the people through music.

ABOUT three years ago there appeared a very interesting publication of "Selected Letters by Robert Schumann," translated into French by Madame Mathilde P. Cremieux, daughter of the great lawyer, who was a member of the provisory government of 1848. A few weeks ago a second publication of letters, written by the celebrated artist (Editor Fisbacher), also translated by Madame Cremieux, appeared, and this publication was marked by a painful and unforeseen accident; the new volume was just out for sale when, as already noticed in our obituary column, Madame Cremieux suddenly died, struck with hemorrhage of the brain, at the very moment she was writing the dedications in the books to be given to her friends. Nevertheless she had completed the task undertaken, to pay her respects to the celebrated artist, of whose works she was a great admirer and advocate. This second

series of Schumann's letters is not less interesting than the first one, and it will be read with the same pleasure by all those who sympathize with the author of "Paradies und Peri," "Manfred," "Das Leben einer Rose," and other works. We find there among Schumann's correspondents, in whom he confided his thoughts and musical opinions, the names of many celebrated artists, such as Mendelssohn, Moscheles, Liszt, Ferdinand Hiller, Gade, Henselt, Spohr, David, Camille Stamaty, Joachim, Verhulst, and many others; also some critics and writers, namely, Richard Pohl, Louis Rellstab, Franz Brendel, etc. Just as important and interesting are Schumann's intimate letters to his sister Therese and to his bride, Clara Wieck.

## MINDLESS WRITERS ON MUSIC.

From the New York Sun is this very timely quotation called "Surgery Done with the Pen":

One reason assigned for the disinclination of medical men to give interviews for publication in daily newspapers is that they are at the mercy of the reporter, having no such opportunity of reading the proof as they have when they do their own reporting in articles written for medical journals. The absolute ignorance of otherwise intelligent men and women concerning the primary facts of anatomy and physiology is deplorable, and when these untutored minds have the opportunity to spread their absurdities broadcast through the columns of a newspaper great harm is done to those who derive much of their information on scientific topics from this usually correct source.

The same thing applies to the musical man. To paraphrase the above, "The absolute ignorance of otherwise intelligent men and women concerning the primary facts of tone and music is deplorable." That is the way it should read as far as music is concerned, but the daily papers have a remedy in music because they have music critics, and, therefore, everything pertaining to music should be submitted to them before it is printed. This would prevent the daily papers from appearing ridiculous in many instances, and all this could be obviated by permitting musical matter to pass through the critics' hands prior to being put before the reader.

## EN ROUTE.

Office of THE MUSICAL COURIER,  
LONDON, March 29, 1912.

(By Cable.)

Musical Courier, New York:

The London Symphony Orchestra sailed on the Baltic yesterday, and on leaving Euston Station had a great ovation, hundreds of musical people and others interested bidding them goodbye and success in America. K.

Arthur Nikisch left on the Caronia last Saturday and is due here next Saturday.

## OVERHEARD AT "MONA."

He (wearily)—I was a contestant for that prize.  
She (yawning)—Would to Heaven you had won it.

THE cable announces the death of the aged Paris singing teacher, Juliani, at eighty-seven. His name was Julian Ropique and he was originally an accompanist of opera repertory. He began to give vocal instruction in 1865 and immediately placed pupils on the Opera Comique stage. He had the facility to bring his pupils to the singing front, and there are few French singing teachers now in Paris who can repeat his feat. By nature jovial and courteous, he contrived to keep up a pleasant relation with pupils and musicians and maintained himself to the last.

THIS is the time when one recalls the sailorman's famous definition of an anthem, Easter and otherwise: "If I was to say 'Bill, 'ere's the 'andspike,' that wouldn't be no hanthem; but if I was to say, 'Bill, Bill, 'ere's 'ere's, Bill 'ere's, Bill, 'ere's the, 'ere's the, Bill, 'ere's the 'andspike, 'ere's the 'andspike, Bill, 'ere's the 'andspike'—that 'ould be a hanthem."



## AN AMATEUR'S VIEW.

LOUDON CHARLTON, manager of the Philharmonic Society, makes public a letter addressed to that organization by Henry Holt, a well known book publisher of this city. In part, the missive is as follows:

I presume that we will agree that the function of a great orchestra is to play great orchestral music. The reason that I gave up my Philharmonic box was that the orchestra did not fulfill its function. During virtually every one of these fourteen concerts there were numbers, usually more than one, when a large proportion sat idle or went out, while the rest of it was either playing a concerto with a piano (itself a crime, for the two kinds of sound can never go agreeably together) or playing some other form of music not written for a great orchestra. Out of fourteen programs there are concertos—principally for piano—on six. Where the classic composers put an orchestra with a piano the piano was not the instrument of today, and blended better than it does with the other instruments; but some modern composers, with the mistaken precedent of the early masters and under the influence of the piano makers and virtuosos, have continued the evil practice.

As above intimated, the Philharmonic gives much music which was never intended for what we consider an up to date orchestra, but was written by early composers who never heard such an orchestra—Beethoven, for instance, in whose work wind instruments as a rule are often superfluous and distracting noise. He had no wind instruments that could be played in tune. Before Boehm no woodwind instrument could be and before Sax no brass instrument could. So his wind passages generally lack inspiration; it was inevitably interrupted when he imagined the noises that the wind instruments of his day made.

But in spite of the facts regarding the early composers, I find that the last program I have received contains no music whatever composed for the modern orchestra and that there was in the fourteen programs more so called orchestral music from Beethoven than from any other composer. There was not half as much from the modern orchestral composer who is perhaps on the whole the greatest, as there was from Beethoven. I refer to Tchaikowsky—three pieces to Beethoven's nine. From Liszt, who is perhaps the strongest competitor of Tchaikowsky as an orchestral composer, there were but two. From Richard Strauss, perhaps the only remaining man besides Wagner who belongs in the same class, there was but one, and I believe there was nothing from Berlioz, the father of the modern orchestra, while there were several from early composers besides Beethoven and by such slightly more recent men as Mendelssohn, Schubert, and their kind and even some from unknown composers, for which the Philharmonic simply used its audiences as a "dog" to try them on.

Mr. Holt, the writer of the foregoing, no doubt means well, but he has been misled through partial knowledge into assuming things that every cultured musical person knows to be fallacious. The discussion concerning the advisability of performing at symphony concerts, works written for piano and orchestra, is by no means a new one, but, on the contrary, constitutes a cry raised from time to time by certain faddists, who took their idea originally from a group of French musical extremists. The answer to the whole matter is, that works for piano and orchestra were written by Bach, Mozart, Beethoven, Brahms, and César Franck, and therefore they surely should be played. If those masters thought the combination feasible, there is no room left for argument, and Mr. Holt's protestations have no valid base. For instance, the "Emperor" piano concerto by Beethoven is essentially symphonic music in all that the term implies.

Mr. Holt does not seem to comprehend that certain rules of musical demarcation are fixed firmly, and one of them is that Beethoven represents the very bulwark of all symphonic music. Composers like Tchaikowsky and Liszt, picturesque as they are for the time being, voice only a passing phase of the musical art, but do not succeed in stamping themselves upon it as an intrinsic part of its main development. Strauss is an exception—always.

Mr. Holt would do well to realize that the real musical education of the public can be accomplished only through repeated hearings of Haydn, Bach,

Mozart, Beethoven, Brahms, and other masters of the strictly classical tendency.

In the mind of the provincial American who fancies that New York and Boston, and maybe Philadelphia, represent the center of the American artistic life, Texas, the Lone Star State and the largest State in the Union, is a place inhabited by wild steers, and men wearing slouch hats, heavy boots, given to tobacco chewing, drinking, gambling and a generous use of forcefully picturesque language. Of course, the readers of THE MUSICAL COURIER know better, since this paper chronicles annually the tours of famous musical artists through Texas, and the work that the musical clubs are doing in that section. Now, from Dallas direct, comes the report that the Chamber of Commerce in that city has appointed a music committee, with Robert N. Watkin as chairman. The purpose of the committee is (1) to co-operate in bringing to Dallas musical attractions of a high character; (2) to hold musical conventions in Dallas; (3) to encourage the establishing of musical conservatories; (4) to offer prizes for compositions by Dallas musicians; (5) to help the music business, musical organizations, and music teachers; (6) to assist in the education of the public for a greater appreciation of music. A symphony orchestra was recently organized in Dallas.

"It was inevitable, of course, that Dr. Ethel Smyth's regrettable escapade among the window smashing sisterhood would recall to the mind of some wag that this gifted musician is the composer of 'The Wreckers' (MUSICAL COURIER of March 20). But the fact seems to have been overlooked that Miss—or Dr.—Smyth has actually composed a couple of suffragist songs, which, under the title of 'Songs of Sunrise,' were brought to a hearing at the concert she gave in Queen's Hall about a year ago. And now perhaps some composer of opposite sympathies will come along and give us an 'anti-suffragist' song. But it would hardly be advisable for any music publisher to display copies of it in his shop windows—just at present, at all events."—London Telegraph.

HEALTH COMMISSIONER LEDERLE refused, last week, to give a permit granting police immunity for a fifty-hour endurance contest of piano playing. "But such a test would decide the long distance piano playing championship," argued the promoter of the enterprise. "I do not think that the persons who live in the neighborhood are burning with desire to establish the winner of such a musical marathon," answered the commissioner. "You do not appreciate art," ventured the disappointed applicant. "No, but I appreciate noise," came the retort, "and nothing would please me better than to hear your prestissimo e morendo footsteps descending that stairway outside of my office." Commissioner Lederle happens to be musical.

LAST fall some time, Mayor Gaynor appointed a committee on pavements to look through the city and see what could be done to remedy a crying shame—the pavements of New York. The committee's report has just been issued, and it says among other things: "If the condition of the city's pavements is a fair gauge of its civilization, New York must rank low in the scale." Certainly, any one who has been in other countries will agree that this city is in a horrible condition as far pavements are concerned, and that some cities of Northern Africa and some cities in Asia Minor are ahead of us in this respect—also in music, considering size and population.

LATEST steamship news has it that one of the new transatlantic vessels now building is to give detached acts of grand opera during the fashionable

season of ocean travel. To play the first act of "Tristan and Isolde" on the liner's deck will be as realistic as the al fresco performances of "As You Like It." Other works that ought to be in the marine repertory are "The Flying Dutchman" and the ship scenes from "Gioconda" and "L'Africaine." Passengers caught making references to "high C's," "sound waves," and the like will be keel hauled and then made to walk the plank.

## PHILHARMONIC CHARTER.

Attached is a clipping from the New York Sun:

The Philharmonic Society of New York asked Supreme Court Justice Platzek yesterday to determine whether the society is now violating the insurance laws of the State because of a provision of its certificate of incorporation which states that the society was formed "for the cultivation and performance of instrumental music and for the relief of distressed actual members and their widows and children."

The society was incorporated in 1853, and its petition to Justice Platzek stated that the society was intended to be scientific, educational and benevolent. It has accumulated a fund of which the income is applied among the members who have been retired from participation in the society's performances and are incapable of earning a proper income. No part of the fund is ever paid to the widows or children of deceased members and the fund is in no sense to be regarded as insurance, but in order to eliminate any question as to a violation of the insurance laws the society asked to have the certificate amended to strike out "and for the relief of distressed actual members, their widows and orphans."

The Attorney General opposed the application on the ground that it would be striking out one of the objects for which the corporation was created and the large fund created would become stagnant. It was also contended that this would interfere with the vested rights of members who had joined with the beneficial provision in view.

Justice Platzek ruled that it is unnecessary to amend the certificate.

We reproduce herewith the original charter of the New York Philharmonic Society. It appears that this is not the strongest kind of a document, notwithstanding its age:

This certifies that the undersigned citizens of the State of New York and of the United States of America, being of full age, have associated themselves together for scientific and benevolent purposes, and desire to be incorporated.

The name or title by which such society shall be known in law is The Philharmonic Society, of New York.

Its particular business and object is the cultivation and performance of instrumental music and for the relief of distressed actual members, their widows and children.

The officers of the society consist of a president, vice president, secretary, treasurer and librarian, and two assistant directors, which officers constitute a board of directors, seven in number, and who have and are to have the management, regulation, control and government of the affairs of said society and its funds.

The names of the members so constituting the board of directors or management of the said society for the present year, being of the first year of the organization under the law, are H. C. Timm, president; U. C. Hill, vice president; J. L. Ensign, secretary; William Scharfenberg, treasurer; T. Goodwin, librarian; T. Eisfeld and G. F. Hausen, assistants.

WILLIAM SCHARFENBERG,  
CHARLES R. DODWORTH,  
JAMES L. ENSIGN,  
GEORGE F. BRISTOW,  
ANTHONY REIFF, JR.

CITY AND COUNTY OF NEW YORK, ss.:

On this 12th day of February, in the year 1853, William Scharfenberg, Charles R. Dodworth, James L. Ensign, George F. Bristow and Anthony Reiff, came before me, and severally acknowledged that they had executed the within instrument, and I certify that I know the said William Scharfenberg, Charles R. Dodworth, James L. Ensign, George F. Bristow and Anthony Reiff to be the individuals described in and who executed the within instrument.

MOSES B. MACLAY,  
Commissioner of Deeds.

I, Robert H. Morris, one of the Justices of the Supreme Court of the First District, do consent that this certificate be filed in the office of the clerk of the County of New York, and also in the office of the Secretary of State.

ROBERT H. MORRIS,  
J. S. C., 17th February, 1853.

# GRAND OPERA IN NEW YORK

## METROPOLITAN OPERA HOUSE.

### "Cavalleria," and "Pagliacci," March 26.

The popular double bill was given for charitable purposes (to aid the East Side Music School Settlement) and therefore does not call for critical comment. Caruso, Altén and Amato were the principals in Leoncavallo's work, and that of Mascagni had as its interpreters, Martin, Destinn, Gilly, etc. Sturani conducted both operas.

### "Madame Butterfly," March 27.

Some of the women in the chorus at the performance of "Madame Butterfly" Wednesday night of last week forgot that they were Japanese for the time being, for instead of tip toeing their steps in the manner of the pathetic Cio-Cio-San and the faithful Suzuki, they strode with a gait that by no stretch of imagination could be connected with the land of Nippon. However, as the music of Puccini also does not suggest anything Japanese, no real harm was done.

The principal roles were enacted by the same singers who have heretofore appeared a number of times this season. Geraldine Farrar was the Geisha bride, Rita Forna the devoted companion, Riccardo Martin the handsome Captain Pinkerton, and Antonio Scotti the Sharpless. Martin was as good as usual, and that is always a treat to the listeners. Toscanini's leadership was one of the features of the evening.

### "Walküre," March 28.

Perhaps the noblest creation of Wagner in all the gallery of his operatic figures is that splendid woman Brünnhilde, half human, half godlike, heroic, loving, brave, sympathetic. The role constitutes one of the most difficult known to dramatic sopranos and rightly is considered to be within the province only of an artist who has exceptional histrionic gifts, and unusual vocal power and resource in delivery. That section of the Brünnhilde role which is part of the "Walküre" requires the exposition of practically every dramatic and singing mood from the exuberant "Ho jo to ho" cries of Brünnhilde's entrance to the epic "Farewell" in the last act. The ideal singers, past and present, for the role of Brünnhilde may be counted on the fingers of one hand.

It is not without a certain feeling of patriotic pride that one includes the American, Olive Fremstad, among the small band of Brünnhildes who carry out the Wagner idea completely in all its musical, dramatic and philosophical details. She has devoted years of deep and intelligent study to the Wagner repertory, and mastered that composer's design by appearing in practically all his female roles, finally climaxing her career magnificently by singing Isolde, Kundry and the Brünnhildes in the three parts of the "Ring" proper.

Last Thursday's "Walküre" showed Madame Fremstad as a Brünnhilde whom no other dramatic soprano of today is able to surpass in fulness and richness of voice, dignity of singing style, plasticity of gesture and action, passionate sincerity and intellectual grasp of the personal as well as the psychological significance of the complex Brünnhilde character. The "Ho jo to ho" rang exultingly through the rocky heights, the "Todesverkündigung" was a deeply moving piece of vocal declamation in which every word of the text was charged with majesty and pathos, and nothing so thoroughly affecting has been heard on our opera stage for a long time as the Fremstad version of the scene in which she subordinates herself to the punishment inflicted upon her by the helpless Wotan—himself more to blame than Brünnhilde for that person's lovable transgression.

Whether singing to reflect poignant tones of woe or the youthful and passionate independence of untamed womanhood, Madame Fremstad employed her voice always with fine and knowing art and showed that volume may be achieved without forcing, and intensity suggested without forgetting the grateful tenets of bel canto. It was a glorious Brünnhilde performance vouchsafed our public by Madame Fremstad, and the thunders of applause that compelled her to take dozens of curtain calls must be regarded as only a just tribute to her impressive singing and acting art.

Berta Morena, the Sieglinde of the evening, earned her customary honors in that role by virtue of lovely appearance, gentleness of bearing and refinement of finish in vocalization.

Putnam Griswold, now an admirable Wotan in every regard, made his role count heavily, and grasped all its possibilities with keen discernment and artistic application of every histrionic and musical nuance necessary to project the imposing Wotan figure faithfully across the footlights. His portrayal of the god in power, and later in humbled

pride, afforded a telling proof of the wide latitude of Griswold's operatic resources. In the "Farewell" he rose to singing heights that entitle him to lasting remembrance on the part of those who were lucky enough to hear him.

Louise Homer, in the abbreviated part of Fricka, delivered her strophes with force and conviction.

Carl Jörn, the Siegmund, rather youthful and effeminate in make up, did the "Spring Song" with plenty of spirit. Basil Ruysdael, in his splendidly weighty and well poised Hunding representation, was another artistic bulwark that helped the performance to maintain a general level of uncommon importance. Ruysdael's voice has a character peculiarly pleasant to American ears, because of its steadiness and its rich timbre.

Alfred Hertz conducted with too much of the personal equation in evidence to make his part of the performance an unalloyed pleasure.

### "Mona," March 29.

Far from improving upon repeated hearing, "Mona" continues to grow more obscure at every new performance, and now that the interest of novelty has worn off, it is an ordeal to have to sit through the \$10,000 prize opera.

For years science has been searching for an anæsthetic which would produce no ill effects upon the patient. Drugs, opiates, anodynes and various stupefying agents such as opium, chloroform, ether, laughing gas, veronal, stovaine, electricity and even stipa vaseye (sleepy grass) have been employed, but their administration has invariably been accompanied with unpleasant not to say distressing results. It remained for the American professor of music, Horatio W. Parker, of New Haven, Conn., to invent the long wished for agent. The name of this most valuable narcotic is "Mona," which is administered in the form of musical tones. Upon some it produces torpor or stupor; upon others drowsiness or lethargy, and upon others complete insensibility. Mona has many advantages over the present methods of producing anesthesia because a quantity can be used several times on the same or different patients. Moreover, a little goes a long way, while its efficacy is not lessened through frequent use. Again, as small doses are equally as effective as large ones, it is necessary to have only a small supply on hand. At present its usefulness is being tested weekly at the Metropolitan in allopathic doses, but at the end of the season no doubt the company will be persuaded of its homeopathic potency, and consent to dispose of it in any desired quantity. Another advantage is that the supply does not have to be often renewed, thus a small portion will supply a hospital for a year.

The etymology of "Mona" is interesting. It is derived from cercopithecus mona (monkey), and from it comes the English word "moan," the final letters being transposed. Other familiar words closely related to it are monad, monastic, monandry, monarch, monasa, cremona, etc. Those who have been assisting Professor Parker in his demonstrations deserve unqualified praise for their labor and skill in memorizing the multitudinous and intricate details and adequately setting them forth. Some of them are further to be commended for their assistance to the professor in so disguising the English language (which was that chosen by the professor as being the most suitable) that the auditor's mind might be wholly free and thus permit the drowsiness induced by the music to take quick and sure effect. It is rumored that for next season Professor Parker is endeavoring to induce the Metropolitan to have the orchestra seats removed and sofas substituted at all "Mona" demonstrations.

### "Manon," March 30 (Matinee).

Manon Lescaut .....	Geraldine Farrar
Poussette .....	Lenora Sparkes
Javotte .....	Jeanne Maubourg
Rosette .....	Maria Duchene
Des Grieux .....	Enrico Caruso
Lescaut .....	Dinh Gilly
Le Comte des Grieux .....	Leon Rothier
Guillot .....	Albert Reiss
De Breigny .....	Andrea de Segurrola
L'Hotelier .....	Paolo Ananian
Deux Gardes .....	Vincenzo Reschiglian
	Bernard Bégue
Conductor, Arturo Toscanini.	

After "Mona" came "Manon," and it proved a welcome change. Doubtless realizing that the opera patrons would appreciate some production to counteract the somnolence caused by the performances of the thoroughly well made, but dull English opera, Signor Gatti-Casazza, who aims at catholicity, revived Massenet's "Manon," which has not been given at the Metropolitan since the season of 1909-1910. Until the opera going masses are more highly edu-

cated in the matter of musical mathematics, it looks as if opera houses in this country would be obliged to continue their policy of presenting works immortalized for their inspired melodies. Gluck's "Orfeo" is 150 years old, but we show no signs of wearying of its suave melodies; and it is as easy as ever to thrill the people by giving them "Il Trovatore," "Rigoletto," "Faust" or "Carmen." So long as human creatures feel and love, they will remain susceptible to opera music that moves and soothes them by its sensuous beauty.

Jules Massenet was proclaimed a successful composer after his operas, "Le Roi de Lahore" and "Manon," had been presented in Paris, the first in 1877, and the second in 1884. His later operas like "Thais" and "The Juggler" (thanks to Oscar Hammerstein) are better known in this country today than his earlier works. It may be said that Massenet won his laurels easily, since his operas are in no sense a departure from the school of his immediate predecessors, Charles Gounod and Ambroise Thomas; but because Massenet adhered to the established form in operatic creations it did not detract any glory from his achievements. The new school of Gallic composers, like Debussy and Dukas, have aroused tremendous discussion in all countries where opera is the fashion; and the furious debates now raging in the assemblies of musicians have not by far settled the question as to whether the old order of opera writing in France will be restored to its former niche, or whether the new tonal departures will induce still more perplexing combinations. For the broadly educated musicians not lacking in imagination both camps (the creators of melody and the innovators of new harmonic ideas and orchestral practices) have their uses and no harm can come to the musical world should both continue to exist. While we continue to enjoy "Faust," "Mignon," "Hamlet," "Manon," "Thais" and "The Juggler," we are no less keenly set upon becoming acquainted with "Pelleas et Melisande" and "Ariane et Barbe-Bleue." As the growth of the literary taste in men was possible, so it is sure to be with music as the years roll on, and the true music lover of the future will be one whose standards are not confined to one country or one style of composition. Intellectual Germany seems already to have reached that point, for in the Fatherland Wagner is as much loved as Mozart, and most of those who reverence Weber do not object to Richard Strauss.

As to the performance of "Manon" at the Metropolitan Opera House last Saturday afternoon, one point was settled. Massenet's score pleased by its euphony and gracefulness. The music may lack depth, but it is not wanting in soul, and in nearly all its passages appears to characterize what the story has to tell. Need much more be asked for in an operatic setting? Caruso's name, of course, was the compelling magnet that attracted an immense audience. The popular tenor was in good vocal form, as he fortunately has been throughout the season; his singing, as his acting, in the role of Des Grieux, suggested the vehement Italian rather than the elegant French nobleman familiar to us from story. However, splitting hairs in writing an opera criticism has become a bit wearisome. Miss Farrar, as Manon, was winsome to look upon; like Des Grieux, she was somewhat too strenuous at times. The scene where the little coquette entices the Chevalier to quit the seminary was overacted most inartistically. Gilly as Lescaut revealed himself as an admirable exponent of the opera comique style; his spoken lines were easily understood by those who possess a ready acquaintance with the French language. The versatile Albert Reiss, as the old roué Guillot, was the surprise of the afternoon; his French was as pure as that of his Gallic colleagues, and on the dramatic side of the character he imparted all the needed polished subtlety of one who had never dreamed of such an amusing role as the Witch in "Hansel and Gretel," and the stuttering Wenzel in "The Bartered Bride." Miss Sparkes, as Poussette; Miss Maubourg, as Javotte, and Madame Duchene, as Rosette, entered into the comedy scenes with spirit; the trio sang well and looked distinguished.

The fine care lavished by Toscanini upon his conducting of "Manon" disclosed that the Italian maestro bears no grudge against French opera.

All the pictorial effects of Saturday's production were splendid; the staging of the gambling scene was particularly dazzling. By their animated and excellent singing, the members of the chorus also are entitled to praise.

Considerable commotion was caused by the sale of librettos in Italian and English, while the opera was sung in French. Then, too, the first scene of the third act, the promenade of the Cours la Reine, in Paris, as described in the libretto, was omitted. The only setting used was the second scene of the same act, the Seminary of St. Sulpice. No one complained, as the opera as given was quite long enough. The performance did not end until 5:45.

### "Tannhäuser," March 30 (Evening).

With Herbert Witherspoon as the sonorous, dignified and musically well phrased Hermann, Leo Slezak as the erring minstrel, Hermann Weil as the Wolfram, Albert



Reiss as the Walther, and William Hinshaw as the intelligently characterized, full voiced and fiery Biterolf, the male portion of the "Tannhäuser" cast left nothing to be desired. The same compliment is due the ladies of the Wartburg and its vicinity: Fremstad as Venus, Morena as Elizabeth, and Lenora Sparkes as the Shepherd, all of whom did their familiar roles in a fashion that defied criticism. Fremstad is ending her season in singularly lovely voice and demonstrating anew her right to hold the significant position she occupies at the Metropolitan. Morena's Elizabeth is a lofty conception, thoroughly convincing histrionically and of serene and majestic beauty in song. Lenora Sparkes' clear voice and spirited style make much of the ebullient roundelay of the Shepherd. Alfred Hertz conducted athletically. The stage settings of the Metropolitan's "Tannhäuser" version are exemplary.

#### "Mona," April 1.

"Mona" was repeated on Monday evening with the same cast as in previous productions. There is nothing to be added to what this paper already has said concerning the Parker and Hooker opera.

#### METROPOLITAN OPERA SUNDAY CONCERT.

For the twentieth time this season the Opera House forces were summoned for a concert, and as customary, an outside artist was invited to participate. On this occasion Dagmar Rübner, daughter of Professor Rübner of Columbia University, was introduced to the Metropolitan patrons. She chose the familiar Tchaikowsky B flat minor piano concerto (not B minor as stated on the program, the second time this misprint has been made at the Opera). Miss Rübner at once commanded attention by reason of her charming appearance and the ease with which she approached her task. She showed that she had been excellently prepared and is possessed of a talent worthy of development. She mastered the technical difficulties of the work and left no doubt in the minds of the auditors as to her right to be heard. Her appearance was all the more satisfying on account of her being drafted from one of America's foremost universities and she is to be congratulated upon the splendid manner in which she presented herself and her work. It would afford many great pleasure to hear this young lady more frequently in the future, for such talent should not be hid behind a bushel, but brought to light. She was accorded a hearty welcome and graciously responded with an additional contribution. Adolf Rothmeyer, of the violin section of the orchestra, conducted, and followed the pianist with that exactness and watchfulness which characterize the sound musician and the experienced director. He also led his forces through the "Tannhäuser" overture, heroically played, the "Siegfried Idyll," finely interpreted, and the second Liszt Hungarian rhapsody, which brought the concert to a brilliant close.

Mr. Rothmeyer further furnished nicely balanced and carefully guided accompaniments for the several singers who participated. The Metropolitan is fortunate in having within its ranks such excellent conductors as Messrs. Rothmeyer and Pasternack to be called upon at any moment and who may be depended upon to execute their duties with ability and success.

Dinh Gilly was heard in the "Vision Fugitive" from Massenet's "Herodiade," which, as on former occasions, served him as a splendid channel for the display of his golden tones and his command of vocal resource. Later he united with Madame Gluck in the "Don Giovanni" (Mozart) duet, gracefully delivered. Madame Gluck sang two songs with orchestral accompaniment, "Rossignols a moureux" (Rameau) and a new "Ave Maria" by Bellucci, one of the clarinetists of the orchestra. Her beautiful voice transformed these songs into things of great loveliness and she was forced to repeat the latter after dragging the modest composer to the front to share the honors.

Lambert Murphy made a good impression with an excellent rendering of the cavatina from "Romeo et Juliette" (Gounod) and Maria Duchène sang "Plus grand dans son Obscurité" from "La Reine de Saba" (Gounod), with large and resonant tone.

The ensemble number was the quartet from "Rigoletto," sung by Gluck, Duchène, Murphy and Gilly. One of the stellar features was the magnificent harp playing of Carlos Salzedo, whose skillful manipulation of this instrument evoked much applause. He executed astonishing feats and drew forth a tone of rare beauty. That he has won a host of friends this season was testified to by the vociferous demonstrations he received, which compelled him to respond with an extra number.

Mrs. A.—"What did your husband say when he saw the bill for your new gown?" Mrs. B.—"I didn't hear. I started to play on the piano."—Boston Transcript.

"Did you hear the new opera in New York?" "Yes." "It was sung in English, wasn't it?" "I was told so."—Cleveland Plain Dealer.

#### Carl Students' Recitals.

William C. Carl will conduct the thirteenth students' recital of the season at the Guilman Organ School, New York, Thursday afternoon, April 4, and the Easter vacation occurs next week. Mr. Carl will spend the holiday week at the Marlborough-Blenheim, Atlantic City, as is his custom.

The spring term of the school begins April 9 with a large enrollment. The school has received many additions during the last weeks of the winter term. The public recitals given by the members of the Alumni Association and advanced students in the Old First Presbyterian Church, Monday evening, will be continuous during the spring. The dates for April are as follows:

April 8—Harry Oliver Hirt, A.A.G.O., Post-Graduate Guilman Organ School.

April 15—T. Scott Bulman, F.A.G.O., Post-Graduate Guilman Organ School.

April 22—Wesley Ray Burroughs, Post-Graduate Guilman Organ School.

April 29—John Standerwick, A.A.G.O., Post-Graduate Guilman Organ School.

The recitals begin at 8 o'clock and are one hour in length. No tickets are required for admission.

Following is a list of free organ recitals (fifth series) given under the auspices of the American Guild of Organists for April and May, 1912:

Thursday, April 4, at 4 p. m., Gerrit Smith, Mus.Doc., A.G.O., St. Luke's Church, Convent avenue and 141st street, Manhattan.

Tuesday, April 9, at 4:10 p. m., F. H. Tschudi, F.A.G.O., St. Paul's Chapel, Columbia University (116th street), Manhattan.

Tuesday, April 9, at 8:15 p. m., Carl G. Schmidt, A.G.O., New York Avenue M. E. Church, D.an and Bergen streets, Brooklyn.

Wednesday, April 10, at 8:15 p. m., Eugene C. Morris, A.A.G.O., Grace Presbyterian Church, corner of Stuyvesant and Jefferson avenue, Brooklyn.

Thursday, April 11, at 4 p. m., Frederick Schlieder, Mus.Bac., F.A.G.O., The Collegiate Church of St. Nicholas, Fifth avenue and Forty-eighth street, West, Manhattan.

Monday, April 15, at 4:10 p. m., William J. Kraft, F.A.G.O., St. Paul's Chapel, Columbia University (116th street), Manhattan.

Tuesday, April 16, at 8:15 p. m., Frederick Rocke, Cathedral of All Saints, Albany, N. Y.

Thursday, April 18, at 8:15 p. m., Laura P. Ward, F.A.G.O., First Presbyterian Church, Montclair, N. J.

Wednesday, April 24, at 8:15 p. m., G. Waring Stebbins, A.G.O., Emanuel Baptist Church, Lafayette avenue, Brooklyn.

Thursday, April 25, at 8:15 p. m., Grace M. Lissenden, A.A.G.O., Kingsly M. E. Church, Stapleton, S. I., N. Y.

Wednesday, May 1, at 8:15 p. m., Grace Leeds Darnell, Mus.Bac., F.A.G.O., Baptist Church, Flemington, N. J.

Thursday, May 2, at 8:15 p. m., Henry P. Noll, A.A.G.O., Grace Episcopal Church, Nyack, N. Y.

Monday, May 6, at 8:15 p. m., Clement R. Gale, Chapel General Theological Seminary, Ninth avenue and Twenty-first street, Manhattan.

Monday, May 13, at 3:30 p. m., Alex. S. Gibson, First Congregational Church, Norwalk, Conn.

Recital committee: William C. Carl, chairman; Warren R. Hedden and S. Lewis Elmer.

#### Manuscript Society Concert.

The third private meeting of the season of the Manuscript Society of New York was held in the gallery of the National Arts Club, 119 East Nineteenth street, last Friday evening. There was a large audience present, among whom were a number of well known musicians and composers. The society is making an excellent name for itself on account of the high order of compositions presented at the meetings, as well as through the splendid interpretations given to them. On this occasion the composers, all being present, whose works were presented, were Celeste D. Heckscher, of Philadelphia; Clara E. Thoms, of Buffalo; James P. Dunn, of Jersey City, and Clarence E. Le Massena, of New York.

The meeting opened with two pieces for piano, "Impromptu" and Valse Bohème (Heckscher), played by Betty Trier Berry, followed by four songs, "Berceuse Pastorale," "Serenade," "The Norse Maiden's Lament" and "Music of Hungary" (Heckscher), sung by Florence Hinkle, with the composer at the piano. Miss Hinkle's beautiful soprano was heard to good advantage, especially in the berceuse, which was delivered with much sweetness and tenderness. Miss Hinkle also made much of the Norse and Hungarian songs, and received a very cordial welcome, the composer coming in for a share of the applause. Mont Cole, baritone, sang "Canoe Song," "The Dawn," "Betty" and "The White Rose" (Thoms) and Olive Coveny, soprano, sang "Raft Song," "Morning" and "Glen Iris" (Thoms). The young lady disclosed a very good, natural voice, and the young man ability. The songs were excellently conceived and showed a knowledge of composition that enabled the composer, Clara E. Thoms, to catch the spirit of the poems and to set them forth in music. Those from the cycle, "River Scenes," were especially characteristic and original.

"Annabel Lee" (Dunn) is a very dramatic work, which only an experienced vocalist could adequately render; thus the composer was fortunate in having John Barnes Wells, tenor, to interpret it. This song is long and of an ever changing mood. It follows Poe's poem in detail. The music is scholarly and emotional in the extreme, and receiving a magnificent interpretation, made a profound im-

pression. Lucille Miller, of Pittsburgh, won a noteworthy success in the fine Le Massena songs. She has a finely cultivated soprano voice, which she employs with finished art, heightened by an unusual emotional and temperamental insight. She sang the six songs from memory, all exquisitely presented, but being especially happy in "Du bist wie eine Blume," "Reproach," "Mon Amour" and "How Beautiful Are the Days of Spring," songs of spontaneous beauty. The two other numbers were "Im wunder schönen Monat Mai" and "Nachtlied." Arthur Fischer presided at the piano with taste and ability.

## OBITUARY

#### Enrico Alfieri.

Enrico Alfieri, who counted as his friends all the operatic artists who have come to America during the last score of years and who for the same length of time was Italian teacher at the Chicago Musical College, died suddenly last Thursday evening, March 28, in his rooms in the Buckland Apartments, Chicago, Ill. Professor Alfieri fainted at his desk last Thursday afternoon after he had conducted his classes in Italian. He revived and was taken to his rooms by Dr. F. Ziegfeld, president of the college and a very intimate friend. A few moments after reaching his apartment Signor Alfieri dropped back dead. Death was attributed to heart disease. The deceased was born in Rome and was fifty-three years old. His father was a general in the Italian army.

#### Hjalmar Thuren.

From Copenhagen is announced the untimely death of Hjalmar Thuren, who had distinguished himself as an excellent musician, although he was still a young man, and who also had made a very good name for himself as a composer. His last years had been devoted particularly to the study of the popular music of the Northern regions, and for this purpose he undertook some dangerous journeys to the Feroe Islands, where, by means of phonographic plates, he collected the numerous popular songs and dances, going back as far as the Middle Ages. His death prevented him from accomplishing the interesting work he had undertaken.

#### Henrietta Markstein.

After a lingering illness, Henrietta Markstein, formerly a pianist popular in the musical world, died Sunday of this week at the Montefiore Home, New York. Miss Markstein played at many charity concerts in her day and she also taught a large number of pupils. The deceased was about fifty years old.

#### Ida Mabel Butler.

Ida Mabel Butler, a former member of the Bostonians, who won fame in the role of Annabelle in "Robin Hood," died at the home of her parents in Franklin, Mass., March 29. Miss Butler was widely known in Boston musical circles as a church singer and a pianist of marked ability.

#### Pittsburgh Easter Music.

The program of Easter music at Bellefield Presbyterian Church, Pittsburgh, will be as follows:

Anthem, Why Seek Ye the Living?.....Geibel  
Solog and chorus, Be Comforted, Ye that Mourn.....Fisher  
Baritone and chorus, Strong Son of God, Immortal Love.....Whitmer  
Cantata, The Day of Resurrection.....Hall  
Soprano, Easter Eve.....Gounod

The quartet is composed of Mrs. Charles Edward Mayhew, soprano; Mrs. O. E. Jennings, contralto; Gustav Laub, tenor, and Charles Edward Mayhew, baritone. Mrs. Mayhew and Mrs. Jennings are both pupils of Mr. Mayhew. A. K. Hubbard, violinist, will assist at the evening service. Earle Mitchell is the organist. There is a mixed chorus of thirty voices.

#### Cincinnati Summer Course.

Forty members of the Cincinnati Symphony Orchestra will be engaged for a series of summer concerts, and Mr. Sparger, conductor of the Seattle Orchestra, has been secured to conduct the series.

Posen opera goers recently have heard "Faust," "Lohengrin," "Tannhäuser," "Merry Wives of Windsor," "Tales of Hoffmann," "The Jewess," "Samson and Delilah," "Freischütz," "Carmen," "Oberon," "Barber of Bagdad." In preparation are "Rosenkavalier" and Wagner's "Ring" cycle.

# GRAND OPERA IN BOSTON

## BOSTON OPERA HOUSE.

### "La Habanera," March 25.

A repetition of Laparra's work brought added interest to hear upon the lurid story and its vivid musical setting, and brought also more prominently into view the excellent work of Madame Gay as Pilar. "La Habanera" is not an opera that makes its appeal through melodic inspiration, the ghostliness of its subject forbidding that. Nevertheless, the attention is held by the creative genius which commands interest through sheer audacity of theme and treatment.

This second performance by the same cast gave emphasis to the fine ensemble and proved again that Madame Gay is one of those universally talented singers, who is never miscast in any role. Her impersonation of Pilar marks another artistic achievement to her credit. Riddez and De Potter sang the roles of Ramon and Pedro, respectively, and an act from "Coppelia" followed the performance which Caplet conducted in his usual excellent manner.

### Quadruple Bill, March 26.

The special performance for the City Club enlisted the following artists in Act II of "Boheme" with Madame Melis as Mimi, Fely Dereyne as Musetta, Zenatello as Rodolfo, Polese as Marcello, and Moranzoni, conductor; Act II of "Faust," with Clement as Faust, Silli as Mephisto, Fely Dereyne as Marguerite, Florence de Courcy as Siebel, and Madeleine d'Olige as Martha, Caplet as conductor; Act II of "Aida," with the familiar cast of principals, Melis, Gay, Zenatello, Polese and Silli, and Conti as conductor; and lastly, an act from "Coppelia," conducted by Wallace Goodrich, with Dolores Galli as premiere danseuse.

As is usual on such occasions enthusiasm ran rampant, flowers being presented to all the artists, and a wreath tied with French and American colors, to Clement, while Madame Gay received a thunderous ovation at the close of the "Habanera" number from "Carmen," interpolated by way of good measure, after the act from "Faust."

### "Carmen," March 27.

Carmen .....	Mary Garden
Micaela .....	Bernice Fisher
Frasquita .....	Evelyn Scotney
Mercedes .....	Florence DeCourcy
Don Jose .....	Charles Dalmore
Escamillo .....	Hector Dufranne
Zuniga .....	Gaston Barreau
El Dancaire .....	D. Leo
El Remendado .....	Ernesto Giaccone
Morales .....	Pierre Letol

Many men and many minds! According to reports received from New York and Philadelphia, Miss Garden's Carmen was not a successful impersonation. Boston, however, with its passion for psychology, its power to look deep into hidden sources, and the craze for novelty, has signified its approval, and taken the Carmen of Mary Garden into its good graces. The catholicity of this attitude, however, is thoroughly commendable since Maria Gay and Madame Calve, the most recent exponents of the role at the opera house, have each created a furore with their interpretation. This much, however, may be said for the Garden version, that whether one agrees or disagrees, it is always interesting, always original, and a thoughtful and carefully considered characterization. As such, then, it commands respect, even though it does not carry conviction.

Dalmore was at his best in the two closing acts, when his dramatic intensity of action and vivid vocal coloring made his Don Jose a poignantly realistic figure. Dufranne, the third newcomer, gave a forceful if conventional version of Escamillo. The remainder of the familiar cast acquitted itself with the usual fine ensemble, and Caplet conducted with conspicuous beauty of color and phrasing. A large audience was most enthusiastic.

### "Girl of the Golden West," March 29.

Madame Destinn, Zenatello and Amato made a trio to conjure with in the performance of Puccini's opera, and through their great art literally put soul and life in a work almost totally devoid of either of those attributes. With his gradual crescendo of achievement on the lyric side of his art, Zenatello now has grown to be one of the most valuable artists on the roster of the Boston Opera Company. The fact that this was his last appearance for the season apparently spurred him to greater artistic heights than at any time previously, and he not only shone supreme in the virile and elemental side of his characterization as the bandit, but also sang with more moving vocal appeal than we ever have had from him heretofore.

Equally convincing and powerful was Amato's figure of Jack Rance. Scidom is it vouchsafed a singer of such

noble power to grasp the histrionic significance of a character so utterly foreign to himself and make an absolutely live factor of it for the time being. That Amato is able to do it in so potent a manner proves him indeed of the elect. The remainder of the cast was the familiar one of previous performances, with Moranzoni as the conductor.

### Double Bill, March 30 (Matinee).

Extracts from Debussy's music to d'Annunzio's "Le Martyre de Saint Sebastian," followed by a performance



MARIA GAY.

of "Haensel and Gretel," formed the double bill given Saturday afternoon. In THE MUSICAL COURIER of June 7, 1911, under "Reflections," there appeared a review of this first performance of "Saint Sebastian" given in its



ZENATELLO.

entirety in Paris, at the Châtelet, with Caplet as conductor. With that to fall back upon it is needless to say more, as the excerpts given were of such incomplete and fragmentary nature that nothing clear could be deduced as to the scheme and intention of the whole. Participating in the performance were the Misses Scotney, Fisher,

Swartz, d'Olige, Martini, Leveroni, De Courcy, and members of the chorus, with orchestra under Caplet's direction. "Haensel and Gretel" following, enlisted the merry antics of the Misses Swartz and Fisher in their inimitable portrayal of the boy and girl, Madame Claessens as the Witch, Goritz as Peter, and De Courcy and d'Olige as the Sandman and Dewman respectively. Goodrich conducted.

### "Pelleas et Melisande," March 30 (Evening).

This closing performance of the season brought the familiar cast and a large audience with Otto H. Kahn as visitor. With Mary Garden in the role of Melisande no more need be said, for Debussy's opera literally revolves around that character. Hector Dufranne was heard as Golaud for the first time in Boston and lacked in the finesse and striking characteristics of portrayal as evinced by Marcoux in the role. Madame Gay read the letter with artistic repose unexpected in one of her temperamental nature, and Caplet conducted with his usual brilliancy. There were many curtain calls for the artists and for Mr. Russell. He, however, preferred to leave all the honors to his singers.

### OPERA NOTE.

A performance of "Pagliacci" in concert form was given by the Boston Opera Company in Sanders Theater, Cambridge, March 27, with Fely Dereyne and Giovanni Polese as the stars.

ROBERT PIERROT.

### Adriano Ariani Delights Montreal.

Adriano Ariani, the Roman pianist, who has been called "The Italian poet of the piano," gave a Chopin recital at Windsor Hall, Montreal, Tuesday evening, March 26. He played the sonata in B flat minor, twenty-four preludes and the third and fourth ballads. Some opinions from the Montreal daily papers follow:

Signor Ariani's interpretation of this program is one likely to live long in the memory of those who were privileged to hear it. Delicacy, refinement, sweetness of tone and poetic feeling distinguish this artist's playing and his technic is literally marvellous. He plays even the most difficult passages with a clearness and a soft and even tone which gives each note its proper value, and thus he escapes from the blurred effect which many more brilliant players produce. But not only is the deftness and accuracy of his playing remarkable, but to him Chopin speaks in the language of the heart, not that of the intellect or the eye. It takes a man with poetic insight and poetic soul to interpret the great composer. Many attempt it, but how few, how very few, succeed. Mr. Ariani is one of the few.

We have heard the "Funeral Sonata" several times this season, but with one exception, and that by the master of all Chopin interpretations, no finer rendering has been given. The attack was direct, the scherzo was given its full value and meaning, and the appealing tenderness of the answering melody in the funeral march its compelling beauty. Too often, alas, we hear this played as if it were a trumpet call to victory.—Montreal Star, March 27, 1912.

Ariani is an incomparable interpreter of Chopin and his concert proved a revelation. This great, very great artist, disclosed temperament, intense poetry and marvelous sensibility. When we listen to Ariani, the soul of Chopin is revealed to us. . . . In the point of technic its method is incomparable, too; it all seems like perfection.—(Translation) Le Canada, Montreal.

All the works were interpreted with the mastery and brilliancy that earned enthusiastic bravos for Signor Ariani. The audience acclaimed the great artist who had moved them by his absolutely irreproachable playing.—(Translation) La Presse, Montreal.

### New Work by Carl Whitmer.

On Easter Sunday Charles Mayhew and his choir will sing at Bellefield Presbyterian Church, Pittsburgh, a new composition by Carl Whitmer. It is written over the words by Tennyson which form the prelude to "In Memoriam," beginning "Strong Son of God, Immortal Love." The work is for solo, chorus and organ. The well known soprano, Grace Hall Rihelidaffer, has included in her repertory Mr. Whitmer's "Ah! Love, but a Day," which has met with success wherever it has been given.

### Ayres-Duffey-Holding to Appear.

Gertrude Claire Duffey, soprano; Franklin Holding, violinist, assisted by Cecile Ayres, pianist, will appear at a concert in the gold and white ballroom of the Hotel Plaza, New York, Thursday morning, April 18, for the benefit of the New York Home for Convalescents. The home is located at 433 East 118th street. The character of the artists who are to give the program promises a treat to the patrons of this deserving charity.

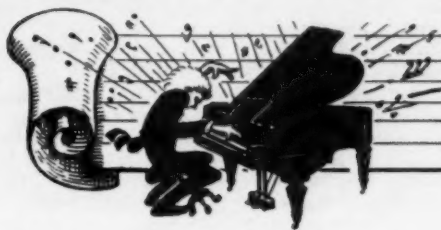
### Margarete Matzenauer Returning to Europe.

Margarete Matzenauer, the contralto whose first season at the Metropolitan Opera House earned for her the universal homage of Americans, sailed for Europe last Saturday. Madame Matzenauer will come back next season when she will fill concert engagements in addition to her operatic appearances.

### Steindorff to Be Appointed.

Paul Steindorff will be appointed head of the musical department of the University of California, Berkeley, Cal., on June 1. Good selection.





# VARIATIONS

Nugae canorae.

And now Brahms is famous.

Why?

He has had a festival in New York.

Has Strauss had a festival here?

Yes.

Why, then, does he remain infamous?

An orchestra from Athens played at Carnegie Hall a few days ago. Of the ten programmed selections two were German, two French, two Norwegian, one Russian, one Austrian and one Irish. The Norwegian selections, however, were Grieg.

"What must the modern virtuoso possess?" asks an educational exchange. A fur coat, for one thing.

The three D's in modern French music: Debussy, Dukas, d'Indy.

Theodore Roosevelt must be a one percenter, for it is beginning to look as though President Taft will get ninety-nine per cent. of the votes.

Eeny—meeny—miny—Mona.

In the Detroit Free Press, March 8, 1912, one can read the following much mixed musical metaphor: "The first movement, the allegro (Brahms symphony), seemed actually to throb as its interpreter built climax on climax, leading his orchestra delicately and craftily from stepping stone to stepping stone, as only a genius could lead."

"Brahmsianer" communicates: "When listening to a Brahms symphony is it necessary for an auditor to slide down low in his seat, furrow his brow and rest his chin in his hand during the entire performance? Is it not sufficient for the concertgoer just to act naturally?"

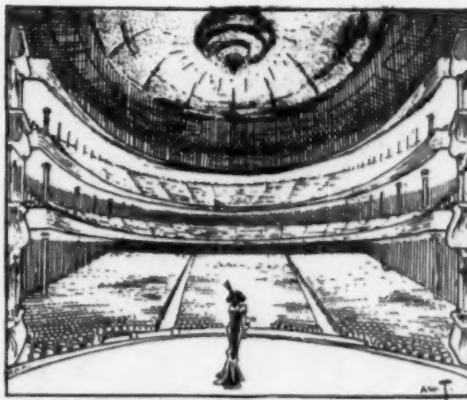
Recently Bachaus and De Pachmann met in Philadelphia and spent a whole evening at the former's hotel, discussing piano playing and parading fraternally for each other their best accomplishments on the keyboard. As Bachaus rose to leave, his host remarked, with inimitable politeness and a fine Croatian smile: "You play much better than I do, but I play more beautifully than you." The real compliment goes to the piano, for both artists use the Baldwin.

It was a period of wild rejoicing in New York last week. Happiness filled the air. On every side one could note smiling faces and hear cheery converse. The children in the streets clapped their hands for very pleasure. Tired workmen coming home at night greeted their wives with an extra hug. Clerks smote their employers on the back and were smitten affectionately in return. Motormen and chauffeurs shouted gladsome "hellos" as their vehicles sped by one another. Shop girls put an extra dash of color into their dressing. Policemen, wearing a flower or a bit of bunting in their buttonholes, embraced when they met on their wearisome rounds. Wherever one looked, or listened, or went, joy reigned, joy loud, unconfined, illimitable. For once all New York celebrated in common. And with good reason. Was it not the week of the Brahms festival?

A request sent recently to Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, asked for "The Midsummer Knight's Dream, from Shakespeare's 'Othello.'"

Siegfried O'Houlihan lead pencils this note: "You are always trying to be impish at the expense of Irish music and Irish composers. Do you know that the Ould Sod really gave birth to a number of distinguished composers? No? Well, there are Michael Kelly, 1762-1836; Sir John Stevenson, 1761-1833; J. Moorehead, 1797-1868; "Tom" Cooke, 1782-1848; Michael Balfe, 1808-1870; J. L. Molloy, 1837-1910; Sir C. V. Villiers Stanford, 1852; and last but by no means least, Augusta M. A. Holmes, 1847-1903, easily one of the most gifted women composers known in his-

tory. And now that you have printed the foregoing and soothed my ruffled patriotism, I do not mind telling you that I got my information from John Towers, singer, historian, pedagogue, and Englishman, who now is teaching the West Virginian musical idea (at Morgantown) to shoot high and with steadfast aim. Please let all good Hibernians known through the medium of your columns that the annual Feis Ceoil agus Senachas of the Gaelic Society will be held at Carnegie Hall on Easter Sunday



CRITICAL TERMINOLOGY, NO. 1: "SHE SANG TO A LARGE HOUSE."

evening. Alice Nielsen, bless her soul, will sing 'The Blackbird' (in Gaelic), 'Savourneen Deelish,' 'The Harp in the Air,' 'The Last Rose of Summer,' etc."

There is a reason for calling Grieg "the Chopin of the North." Examine his "Skovstillet" ("Peace of the Woods"), which is No. 4 of the "Lyric Pieces," op. 71. It might have been written as a prelude by the great Frédéric Francois himself.

Moved, and seconded, that the next critic who uses the word "austere" in a notice on Brahms be confined for life in a cell constructed of sounding boards and have "Mona" played to him on a music machine from sunrise to sunrise.

Eleanor Spencer, the Berlin pianist, is an aviator. She uses a biplane and the Wrights are after her testimonial.

H. O. Osgood, THE MUSICAL COURIER's observer of Munich tonal doings, has unearthed a delectable bit for the readers of "Variations." H. O. writes:

"Groningen is a city in Holland, the capital of a province of the same name, and has about 70,000 inhabitants. It is evidently a city with excellent musical taste. Away back in 1897 its music society called Ossip Gabrilowitsch to play there for the first time. The Groningers seem to have been well satisfied and also to be blessed with long memories, for in 1903 he was summoned again, and in January of this year once more. This time he created a furor, also trouble; trouble for the anonymous person who was commissioned to translate the rhapsodic reports of some of the local critics into English. Here are two specimen results. It seems to be very evident that the original Dutch was highly poetic, even if to a certain degree unpunctuated:

"Warmth and glow, that was by us the overpowering impression. Glow, temperament great feeling on a dark background. So as he plays some parts of the sonate g flat from Schumann, Intermezzo from himself and the Etude ges sharp from Moszkowsky warmth streamed through us and that very enthusiastic (!) feeling, where one can call out: My heart is full longing that nobody can temper, full of fire and live. What a volume of sounds were about as after the mentioned sonate from Schumann, and afterwards after the Etude from Moszkowsky. It was like if one swims in the sea and one hears the sounds of the billows which fills the air with heavenly sounds of strength and sadness."

"Another specimen, descriptive of Gabrilowitsch's playing of Sapellnikoff's 'Elftanz':

"He what did than commence to take an effect on one. We ware in the woods, in the midst of young green, which

was silver by moonlight. And look, that was once dancing springing and darting here and there. Every thing so light so rapide. O we people how unwieldy are our bodies. Wonders of technic this pianist showed us. Also in the last pieces. O Yes Gabrilowitsch has pleased and excited us."

O yes!

A recent New York orchestral concert program carried the notice that while the soloist (who is a violinist) uses the A piano, the official instrument of the organization is the B piano. If such disclosures are deemed necessary for commercial reasons, then why not make the job complete and tell us that the C piano is used by the concertmaster's wife, the D piano has been played exclusively for years in the flat of the janitor who superintends the hall, and the E piano is the sole medium employed by the conservatory at which the first trombonist's second son is taking his third term of lessons?

Open season for "Chansons d'Avril" and "Rondes des Printemps."

Nugae canorae is Latin for "melodious nonsense."

LEONARD LIEBLING.

## Hugo-Merx Programs.

The program for the two recitals by John Adam Hugo, pianist-composer, and Hans Merx, German lieder singer, at Rumford Hall, New York, are as follows:

### WEDNESDAY AFTERNOON, APRIL 10.

Wanderer Fantasie	Schubert-Liszt
Fahrt zum Hades	Schubert
From the song cycle, Die schoene Muellerin—	
Wohin	Schubert
Tränenregen	Schubert
Morgengruss	Schubert
Ungeduld	Schubert
Romanse	Speidel
Saltarello	Speidel
Prelude, op. 2, No. 1	Hugo
Octave Study, op. 17, No. 5	Hugo
Der Doppelgänger	Schubert
Drei Wanderer	Hermann
Ewiger Mal	Kronold
Unter den blühenden Linden	Laugs
Nocturno	Chopin
Tannhäuser March	Wagner-Liszt
Tom der Reimer	Loewe
A Folk Song from Somerset	

### SATURDAY AFTERNOON, APRIL 17.

An die Leier	Schubert
Die Lotosblume	Schumann
Reiselied	Mendelssohn
Sonata, C sharp minor	Beethoven
Breit ueber mein Haupt dein schwarzes Haar	Strauss
Trennung	Brahms
Der Musikant	Wolf
From Rosen and Cypressen—	
Meeressicht	Kronold
Dein	Kronold
Kinderfurcht	Hugo
Etude, C minor	Chopin
Prelude, E minor	Chopin
Ballade, G minor	Chopin
Rosenlieder	Fuerst Philipp zu Eulenburg
Monatsrose	
Wilde Rose	
Rankende Rose	
Seerose	
Rote und weisse Rose	
Polonaise in E	Liszt
An jenem Tag (Hans Heiling)	Marschner

## Von Hemert-Bianco Concert.

Theodore von Hemert, basso, and Gertrude Bianco, soprano, will give a concert at Carnegie Lyceum, New York, on Tuesday evening, April 9, assisted by Harry Meyerowitz, pianist. Grace Anderson will be the accompanist.

## To Europe.

On the steamship Adriatic tomorrow, Thursday, among the passengers will be Henry Russell, director of the Boston Opera Company, and Edward Lankow, one of the basses of that company.

The new theory of criticism is to praise when you can, says A. C. Benson. This is, of course, candied criticism. —London Opinion.

## Bach and Tetzl.

MARCH 28, 1912.

To The Musical Courier:

THE MUSICAL COURIER of today (March 27) contains a list of the men of the Minneapolis Orchestra, following words of praise for their playing, justly merited, I am sure. If I am not mistaken many men in first, that is, important, positions with Mr. Oberhoffer served their apprenticeship under that sterling musician, Christoph Bach, of Milwaukee, who, alone, unaided by any financial backing whatsoever, has maintained his own orchestra in Milwaukee for fifty years.

The worth of these Eastern orchestras is a joke in comparison to the patient and herculean accomplishments of Bach. He was a pupil of Spohr and received through him direct Beethoven traditions. These Eastern orchestras, with their high salaried, higher egoed conductors, play to the same few hundreds year in and year out; no attempt is made to reach the masses, no attempt is made to encourage individual talent in the ranks. "Professor" (as he is lovingly called by the 400,000 citizens of Milwaukee) Bach plays for thirty Sunday afternoons each year in a "Gemüthlich," spacious Town Halle, the crowds including great grandfathers, and babes, too, going for christening! To them he gives all the works he possibly can with what instruments he can command. The admission price is 50 cents on gala occasions, 25 cents as a rule. If any Milwaukee girl or boy has talent he will make an opening for him or her on his programs, and any orchestra man who is really able and wishes, appears as soloist! If a deficit awaits him, he faces it personally; it is the fortune of war! He is the truest, most modest, patient, all enduring, for the pure love of art, of any musician I have ever met. Well over seventy, he still goes his way, educating his thousands annually, bettering the taste and ideals of a dropically wealthy community which has not even yet had the decency to endow him, crown him, enable him to give his real best. In his orchestra you will often see father and son! Not only does he encourage executant talent, but asking no questions, he will play any composition, even passably meritorious, by American, or Milwaukee, talent. Where did Hugo Kaun get his first learning? I remember Bach's turning his baton over to him more than once that he might win double praise as a conductor conducting his own works.

His men, or those who were once his own men, now go to make up this new young orchestra, which is to be congratulated upon such stock. Bach long since gave up hopes for wealth, or fame; he was content to escape with his life, and toils on for an art truly his; so few so survived. The West would have been considerably wilder and woolier if this sturdy German from Essen had not been leading saengerfests and saengerbunds from San Francisco to Buffalo these decades past. In a busy life one meets many people; we have little pleasurable social intercourse, but we learn to suffer fools gladly; we have less profitable conversation, for it is a case of answering fools according to their folly, so that when one happens to know of one such man as Bach and of his noble career it helps to strike a balance. I fancy Mr. Oberhoffer and his men will indorse these words with heartfelt commendation.

EMILY GRANT VON TETZEL.

## Pierian Sodality of Harvard to Play in New York.

The Pierian Sodality, of Harvard University, the oldest existing musical organization in America, will give a concert in the large ballroom of the Hotel Astor, New York, Sunday afternoon, April 14. The program is to include:

The Saracens ..... MacDowell  
The Beautiful Aida ..... MacDowell  
Dramatic poem for trombone and orchestra ..... P. G. Clapp  
Symphony in C major (first time) ..... Rinsky-Korsakoff

Modest Eugene Alloo is the soloist of the concert.

The Pierian Sodality is not directly connected with the music department at Harvard University. The organization, formed in 1808, celebrated its centennial in 1908.

"What started the riot at the performance of 'Hamlet' last night?" "Why, Hamlet held the skull and said: 'Alas, poor Yorick. You are not the only deadhead in the house.'"—New York Globe.

## Frederic Gerard, Violinist.

The artist friends of Frederic Gerard, the young American violinist, who is to make a tour of the States next season, have been laughing merrily over an occurrence of last summer, characteristic of him. Gerard was leaving France for America on the Noordam and left Paris amidst a furore of good wishes and farewell parties; in fact, his departure was attended with all the dash of an artistic climax. So sad were some of his cronies at his absence that the following Sunday they planned to meet at one of the studios for a sort of consolation party.

But before the eventful day they heard that Gerard had missed his steamer and had very quietly returned to Paris to await for the next, arriving at his rooms late at night in a broken down taxi. Of course, they routed him out and insisted that he attend the party given to bewail his own departure. There was nothing for him but to go with the best grace possible, which he did, laughing heartily at a joke so unmistakably on himself.

The report goes that the evening was a great success, as each contributed some part to a ridiculous whole. Probably the chief d'œuvre of the occasion was in the



Photo by Brenner, New York.

LATEST PICTURE OF FREDERIC GERARD.

Who will make his American debut next season.

shape of a huge canvas stretched across the entrance, which greeted him upon his arrival. It was a large marine scene of New York harbor as viewed from an approaching steamer, part of the ship's bow showing in the picture. Although hastily gotten up, it was an effective production from the brush of an American painter now rapidly becoming famous.

## Some Prominent Buck Pupils.

Among the more prominent pupils of Dudley Buck, the well known New York teacher of singing, may be mentioned Andrew A. Smith, Jr., baritone; Mrs. George S. Morrissey, contralto, and Caroline E. Crenshaw, soprano, all of whom are developing into successful church and concert singers.

## Orchestra Work.

An out of door spring festival is being prepared in Kansas City by Laura W. Lull, the proceeds of which are to be used in the interest of the Kansas City Symphony Orchestra.

"Misé Brun," by Pierre Maurice, had a friendly reception in Weimar.

## MUSIC IN ANN ARBOR.

ANN ARBOR, Mich., April 1, 1912.

A program, full of color and possibilities for artistic interpretation and virtuoso performance, was very well handled at the last faculty concert. Beginning with Bach's concerto for two violins, in D minor, played by Mr. and Mrs. Samuel P. Lockwood, a high standard was set, which was maintained throughout the evening. It has been a very long time since William Howland appeared to better advantage than he did in the recitative and aria from Handel's "Scipio," "Hear Me, Ye Winds and Waves." It is just to this kind of dramatic work that Mr. Howland's voice is best suited, and whenever he ventures into the field of lieder singing, although his purity of tone and finesse of technic still remain, he is not enough at home to make as profound an impression upon his audience. Samuel Lockwood later appeared in a group of smaller numbers, as did Mr. Howland. But it remained for Albert Lockwood to cap the climax of a delightful evening. His group of three numbers, "Frau Holle," Bendel; "La soirée dans Granade," Debussy, and "Gavotte," Rubinstein, were masterful in every way. Especially delightful was the Debussy number. Many avowed anti-Debussysites, after having heard Mr. Lockwood's sympathetic playing, admitted, with much zest, that there was something in the Frenchman's writings which they never before knew was there. Mr. Lockwood was compelled to respond to an encore, playing Moskowski's "Etincelles."

Henry J. Dotterweich gave his second piano recital of the year last Friday. He plays with the bold impetuosity of youth, but always well, and usually with good taste. Occasionally, however, his enthusiasm runs away with him.

Tonight the University Symphony Orchestra, under the direction of S. P. Lockwood, will give its last concert of the season.

Wednesday afternoon Samuel P. Lockwood and Mrs. George B. Rhead gave another violin sonata recital. Starting rather slowly, with Beethoven's sonata, No. 8, G minor, op. 30, No. 3, a marked difference was shown in the Grieg sonata, No. 1, F major, op. 8. Mrs. Rhead, as always, played feelingly, but Mr. Lockwood displayed to his audience a power of interpretation, a warmth of feeling, which even the oldest of his hearers had not thought him possessor of. It is a fact that in the last year Mr. Lockwood has grown much more artistic in his playing. Always having played with splendid technic, and a most pleasing tone the only requisite that was lacking was the breadth of interpretation that makes the playing acceptable. In the last few concerts Mr. Lockwood has shown, more conclusively with each performance, that he has this power, and if he keeps this up his popularity is bound to increase. The program concluded with Saint-Saëns' sonata, No. 1 D minor, op. 75.

VICTOR H. LAWN.

## Henriette Wakefield's Concert Tour.

Henriette Wakefield, mezzo-soprano of the Metropolitan Opera Company, will make a short concert tour at the close of the New York opera season. Madame Wakefield has been engaged to sing the contralto role in "Das Lied von der Glocke," by Max Bruch, which will be given this spring by the Milwaukee Musik Verein. The singer established herself favorably in Milwaukee last summer at the national saengerfest held in that city. The Theodore Thomas Orchestra, of Chicago, will assist the Musik Verein in the coming performance.

Madame Wakefield has also been engaged to appear in Cleveland, Ohio, April 14, at the concert which will be given there by the chorus of the German clubs of Cleveland. While in the Middle West, the artist will be heard at other concerts. During the summer she expects to sing at several festivals.

## Caruso for South America.

At the close of this season at the Metropolitan Opera House, New York, Caruso will leave for South America, to sing in Buenos Aires.

"Was it a very bad play, then?" he asked. "Bad?" she replied. "Why, my dear boy, even the lights went out at the end of the second act."—London Tattler.



## POSEN SEEMS ATTRACTIVE IN MARCH.

POSEN, March 14, 1912.

Any one who refuses to face difficulties cannot secure any English books here; it requires patience, explanations, disappointments and delays until one can get an English work here, unless he can find time to ascertain the English publisher's name and attend to it himself, and even then it proves troublesome. I had already read Richard Wagner's "Ma Vie" in the French translation, but I wanted the English edition, because I did not wish to spend time or take upon me the responsibility of a mistaken idiom, and it took time to take "My Life" out of the book store here, for it took time to have the order filled. I am not as much pleased with the English as with the French book. The language, the style I may call it, is rough and ready as against the more elegant, persuasive and charming French; this may be due to the difference in the two languages under the translation of each; but I must say that what reads brutal in the English book appears in the French as reasonably fair or merely prejudiced.

The impression made upon me when I read the French life was that Wagner may have been a Jew; the English book convinced me firmly and finally that he must have been a Jew and I will later on point out why he must have been or rather was surely, one of the sons of Abraham, while being another son besides. Among many people who dabble in the side streets of literature, besides promenading the boulevards of intellectual thinks, I remember many, unknown yet knowing, who claimed, for good reasons, that Wagner was one of the class of irascible, impatient and cynical anti-Semites that is known throughout the world and called by the Jews "Rishuim." Such people are Jews by birth, mostly obscure or questionable, as was Wagner's, and in order to appear under more favorable surroundings than would be afforded to them by cultivated Jewry, they become hostile and severely denunciatory as anti-Semites and hope thereby to save their faces, including their noses. They even have their portraits painted with Greek or Roman or Gothic or Vandalian (Ill.) noses so that any pictures of them printed at large will give them the appearance of Aryan or Scythian descendants or even Visigothic Celts from Rivington street. But, after all, their noses are Greek or Roman inside only; on the outside they are the same old noses that made Moses and Abraham and Isaac and Isaac and Ezekiel and David and the members of his house, and Paul and many of the apostles and Spinoza (the backbone of modern philosophy) and D'Israeli all look like Cohns to me. And why not like Cohns? The Cohns were the Smiths of the olden days, long before the English had any Smiths, Ireland any McCools or France any Duvals or even any Duval restaurants. The ethnologist enjoys the study of these different racial traits as they are beheld by means of the structure, and the nose is a remarkable indicator. Take a nose and accustom it to snuff and it will still be the same indicator after ten years of snuff as it was before ten years of snuff. S'enough said; let us go ahead on Wagner.

That compendium of wisdom, Jenny Boozle, of whom I have a number of times written, the student of the period when the Inquisition was endeavoring to get a foothold north of the Alps, in getting up her reminiscences and stories of her distant relative Täubchen von der Wasserfahrt, declared that there could be no doubt that the word Geyer, the name of one of Wagner's reputed fathers, was only a falsely scented cognomen of Adler, a name of which the Jews are very fond. "He of the eagle eye," like you Americans dub the Indians, was the first Adler—adler being the German for eagle. The late Chief Rabbi of London was one of the eagle eye, and there is Dr. Felix Adler, head of your Ethical—no Ethical Society of New York, who comes directly from one of those old German Jewish eagle cries of Teutonic Judaism. He could not if he wished to do so decline the soft impeachment of being a hero of that famous and distinguished nose that has never found history to get along without it. That nose comes from far back in the unknown Egyptian dynasties; it was in Mycenae and Mitelene and on Cos and in the streets of Argos. Subsequently, even before the days of Maimonides, the great nose of the world could be snap shot on the pavements of Delhi or even Fungan, China; it popped up in alley ways of Tashkend and Samarcand as the hordes of Ghengis Khan had rushed through; in the bazaars of Bagdad, Cairo and Cordoba was it noticeable, as it was in the college of the one city and the universities of the other two. Pope Sylvester II—Gebert by name, graduate of Cordoba, wisest man of the tenth century, had a big one, and they suspected him of being very close to Israel.

Jenny Boozle, in her essay, "Migno, l'Archidicker Beeb," states that her old, little friend Burgindi, little Mosee Burgindi, once asked her when she claimed that her ancestors might have been Huns instead of Marsh Market Hebrews

"Is it a fool?" I may ask when one sees Richard Wagner's face as it really appeared, not painted, not romanticized with an Albrecht Dürer hat gear, not framed by a velvet collar, whether it does not show the real Cohn factor? And this is no mere coincidence. He was born on the Judengasse in Leipzig, and it was called the Judengasse because it was the Jew gasse, and he was born there before the period of the Jewish Emancipation in Saxony, which did not occur until 1822.

But the best evidence that he was a Jew is in the book "My Life" where it becomes conclusive; in that story it is



WAGNER IN PROPINQUITY.

shown that he belonged to the "Rishuim," those Jews who, apostasizing or leaving the religion in order not to be classified as Jews, become the most acid, most vitriolic Jew haters and baiters. The Jews themselves know all about them, understand them thoroughly, even better than if they were chemically microscopied. The "Rishuim" are as distinctly differentiated and classified among the Jews as are the Jews among the Gentiles, and the fact of their intense hatred and prejudice against all and everything Jewish is, at once, accepted and known as the prima facie evidence of their heredity even if their noses did not indicate it practically as a proof of the reason of their attitude. Richard Wagner could be no other than a Jew to have disposed of the Jews he met in the manner exhibited in "My Life." Every Jew knows that this kind of evidence, subtle although it may appear to others, is absolute and in-



AN OLDEN TYPE POSEN CONDUCTOR.

controvertible. Only a Jew could have written this about another Jew, particularly one he knew, personally.

"Thence I travelled to Breslau, where the concert director, Damrosch, had arranged a concert for me. I had made his acquaintance on my last visit to Weimar, and I had also heard of him through Liszt. Unfortunately the conditions here struck me as extraordinarily dismal and

desperate. The whole affair had been planned on the meanest scale, as indeed I might have expected. A perfectly horrible concert-room, which usually served as a beer-restaurant, had been engaged. At the rear of this, and separated from it by a dreadfully vulgar curtain, was a small 'Tivoli' theater, for which I was obliged to procure an elevated plank-floor for the orchestra, and the whole concern so disgusted me that my first impulse was to dismiss the seedy-looking musicians on the spot. My friend Damrosch, who was very much upset, had to promise me that at least he would have the horrible reek of tobacco in the place neutralised. As he could offer no guarantee as to the amount of the receipts, I was only induced in the end to go on with the enterprise by my desire not to compromise him too severely. To my amazement I found almost the entire room, at all events the front seats, filled with Jews, and in fact I owed such success as I obtained to the interest excited in this section of the population, as I learned the next day, when I attended a midday dinner arranged in my honor by Damrosch, at which again only Jews were present."

The Jews have been and are the powerful supporters of the Wagner Music Drama and of his whole musical scheme, for they pay the cash money, all over the world where Wagner is performed, to hear his works. They even fill the Bayreuth Festspiel Theatre and Jewish conductors vie with one another to direct his works, even in New York. That is most natural. Had he flattered them they would have considered him a Jew; thereupon they would have given him the dubious support they gave to Halevy, Mendelssohn, Meyerbeer, Hiller, Joachim and others, although the latter also, like Mendelssohn, flew the coop, and became teutonized with their noses included.

In his book he shows how sore he is at Tausig because the latter refused to introduce to him the Countess Krokow. He was sore at him even without this disappointment. At one period Wagner lived like a swell in Vienna in an apartment. Tausig had complimented him by arranging some of the earlier works for piano (which meant much in those days), and hearing that Wagner was stopping in Vienna (Bosendorfer, the piano manufacturer, having told him and given him his address, which he knew, as he had sent him a piano, Wagner afterward sold), Tausig most naturally called. He sent his card; Wagner refused to see him, because Tausig as a Jew was persona non grata when Wagner had a comfortable period. When it was a business matter, as in the above Damrosch instance, he did not hesitate to cooperate with a Jew, and such always is the case with "Rishuim."

Why did Joachim feel shy and even awkward whenever he met Wagner; why not when he met Brahms or other equally distinguished professional brethren? Not because of the attack of Wagner on the Jew in music; that pamphlet did not offend Joachim, because he, too, was endeavoring to get out of the pale. It was because Wagner had treated Joachim as if he (Joachim) was a Jew, notwithstanding his efforts to get away from Judaism. This endorses my theory completely and proves that the two "Rishuim" were doing all they could to undermine one the other.

Bülow was a genuine anti-Semite, but not a Semite by race; he was one of those who was unreservedly against Judaism. Wagner would willingly join him in any tirade or action against a Jewish composer in order to protect himself against any possible aspersion of being a Jew himself. That is a characteristic method of the "Rishuim." Hence, he joined Bülow in the latter's flings at Hiller and Goldmark. When, therefore, as Wagner in "My Life" says, Bülow asked him whether he could trace "anything Jewish" in the compositions of Joachim, Wagner seemed delighted, as "Rishuim" always are when a Gentile supports them in any anti-Semitic performance, or anticipates their tendency. All such characteristics are the indubitable proofs to Jews that the baiter is a Jew, and he cannot be anything but a Jew, possessing such traits and conducting himself as Wagner did toward the Jews. A Gentile, no matter how intense his prejudice may be, is never capable of posing as satisfied with any indorsement of anti-Semitism; it is part of his mental inclination. The "Rishuim" search and seek for indorsement of their hostile attitude in order to secure the satisfaction of either feeling unsuspected of being Jews or, if acknowledged as apostates, to enjoy the sensation that they are considered full fledged Gentiles—which is never the case in reality; it exists only in their minds. Their fulminations against Jews are sure to offer to the latter a voluntary proof of detection if it were necessary. Instinctively they deliver themselves to their fate, for they never escape detection; not even did Wagner. A Jew can never prevent discovery of the fact on part of another Jew, no matter if generations of "Rishuim" extend in families; he is dead sure of discovery and he is dead sure of knowing this.

Read what Wagner says about Meyerbeer after the latter had repeatedly favored him: "The flabby look which sooner or later mars most Jewish faces." A picture of a divine Jewish face, to be seen the world over, does not seem to look flabby; but Wagner's face, as he became

older, assumed that very Jewish flabbiness he described as a general and typical appearance.

He calls Brandus, the Paris publisher, "a much more pronounced type of Jew of a very dirty appearance"; and so it goes along against the Jew at every opportunity, conforming to the universally accepted rule of the Hebrew people that the "Rishum" are the worst of anti-Semites and proving by method, by utilization of certain mental properties in definite direction, by manner of expression and even in the very language that he (Wagner) was as conscious of his Judaism as any other Jew of his time was of his own and as any Jew who reads "My Life" will, at once, recognize him as being a thorough Jew. This circumstantial evidence, given by Wagner himself, is tenfold as powerful and convincing as the most direct proof; in fact, it is direct proof within itself, confirmed through and by elaborate, self convicting circumstantial detail. It is not necessary for the Gentile mind to accept this conclusion. It is accepted by the Jew, forced upon the Jew, by the revelation made by Richard Wagner himself in his "My Life," and that is all that is necessary. The Gentiles may claim him; the Jews have him, and about as tight and cold stored as they ever had any other ethnological or racial associate. After his own unconscious confession they can never get rid of him. All this does not affect his music, his glorious heritage and his genius. It is only a question of human character and that was to him a very small matter, so small as to amount to nothing, according to his own book, which proves also that as a man, among men and women, he was despicable.

SEMMY KARPELES.

#### Parlow in British Columbia.

VICTORIA, B. C., March 25, 1912.

The Alexandra Club was the scene of a brilliant event on March 20, when the Woman's Canadian Club and the Ladies' Musical Club united to give a luncheon in honor of the gifted young Canadian violinist, Kathleen Parlow. Many beautifully gowned ladies assembled in the "sun room," which commands an inspiring view of a large portion of the city. Prominent among those present were Mrs. Patterson, the gracious wife of the Lieutenant Governor of British Columbia, and Mrs. McBride, the esteemed wife of the Premier of the Province. Mrs. J. D. Helmcken, president of the Ladies' Musical Club, and Mrs. Fred Pemberton, president of the Woman's Canadian Club, were active in looking after the success of the occasion, Mrs. Pemberton giving a short address of welcome, when, later, all were seated. Rising, she spoke of the young but already great Canadian violinist in graceful terms, adding that it was very good of Miss Parlow to give her time to be thus entertained.

The tables were beautifully decorated with pink carnations, and a dainty and appropriate luncheon was served. Among many guests noticed by THE MUSICAL COURIER'S Northern Pacific Coast representative (who was invited to be present with other press supporters) were Mrs. Nash, whose charming reception in honor of Augusta Cottlow is still fresh in the minds of all local music lovers; Agnes Deans Cameron, the illustrious writer and lecturer; Mrs. Harry Briggs, the popular soprano; Mrs. Gideon Hicks, the well known contralto; Mrs. Charles Wilson, Mrs. Harrington, Miss Irving (daughter of Judge Irving); Miss Lawson, of the Colonist's staff, and Mrs. and the Misses Mesher. At the conclusion of the luncheon, when all were returning to the "sun room," "God Save the King" was sung, led by Mrs. Fred Pemberton and Mrs. Helmcken.

The concert given by Miss Parlow on the following night, March 21, at the Alexandra Hall, was a great success for the young artist. Her sonorous yet exquisite and sympathetic tones and masterful interpretations won instant recognition. Max Herzberg, the pianist, gave efficient support. Among his solos he introduced Chopin's C sharp minor polonaise, which was not on the program. The latter included Paganini's D major concerto and Handel's sonata in E major.

George H. Suckling, of Harmony Hall Piano Warehouses, assisted by Charles Dodd, managed this event and also Augusta Cottlow's recent piano recital.

Miss Parlow is so fortunate as to be accompanied in traveling by her mother. The violinist's Vancouver concert, on March 23, was under the auspices of that city's large and influential Woman's Musical Club.

MAY HAMILTON.

#### Scholarly "Mona."

Mole ruit suā,  
Obscurum per obscurius  
Nil dictum quod non dictum prius,  
Aut non tentaris aut perice.

NON LIBET.

#### I. E.: "Rocks" Means Money.

"Mythology says that Orpheus sang so well that the rocks followed him." "So does Caruso, doesn't he?"—Milwaukee Daily News.

# WASHINGTON

THE KENZESAW,  
WASHINGTON, D. C., March 29, 1912.

The usual Washington opera fiasco occurred Saturday, March 23, when "Aida" was given without the announced star, Carmen Melis. This helped, though, to bring locally to prominence Alice Eversman, soprano, of Washington, the young singer assuming the role of Aida at a few hours' notice and acquitting herself well. "Nabucco" was given Saturday night.

The piano recital given at the Playhouse, March 22, by Dagmar Rübner, assisted by Cornelius Rübner, of Columbia University, New York City, was so thoroughly enjoyed by the large audience present that the second recital announced by Mrs. Paul Sutorius is awaited with interest. Mrs. Taft, accompanied by Miss Harlan, occupied a box at the first recital, and among the audience was noted Madame Jusserand, Madame Bakhmeteff, Madame de Peretti de la Rocca, Mrs. Marshall Field and others.

One of the most enjoyable morning musicales of the Friday Morning Music Club series was given Friday, March 29, at the Washington Club in I street. The soloists being Helen Donohue DeYo, soprano, and Miss Kelly, pianist. The singing of Mrs. DeYo delighted the large audience, as her songs were particularly well chosen and beautifully sung, the "Ein Schwan," by Grieg, being most artistically interpreted. Miss Kelly performed the F minor concerto by Scharwenka brilliantly and with clarity of tone, the accompaniment being played by Mrs. True, second piano; Miss Heinrichs, first violin; Miss Koehling, second violin; Miss Sewall, viola, and Mr. Lent, cello.

The fifth and final concert of the season by the Washington Symphony Orchestra, Heinrich Hammer, conductor, was given at the Columbia Theater, Tuesday, March 26, before an audience pleased by the artistic effort of Mr. Hammer to bring the work of the men of the orchestra up to his ideal. The Washington Symphony Orchestra closes its season without a deficit, though the hard and contin-

#### MUSICAL STOCKHOLM.

STOCKHOLM, Sweden, March 17, 1912.

Magna Lykseth-Skogman again appeared at the Opera February 21 as Tzeyle, one of her best interpretations. She, Forsell and Mrs. Claussen were called before the curtain.

The Music Society had on the program for its concert, February 27, the names of Bach and Bossi. The three cantatas of Bach were especially well sung by the choir. Professor Mruda conducted, and Mrs. Claussen sang (the alto arias of the cantatas and the soprano part of Bossi's religious work) with the art and sincerity that always distinguish her.

A young Swedish composer, Natanael Berg, saw his first opera produced at the Royal Opera, February 29, when the premiere of "Leila" took place. To his own libretto Berg has written music mostly in the manner of Richard Strauss. It is Oriental in coloring, and as regards form may justly be called a "symphonic poem with voice," as the music is the first, the text the second consideration in the opera. The work was well received. The singers were Miss Larsen (Leila), Mrs. Järnefeldt (Balid), Mr. Oscar (Hassan), and Mr. Svedelius Eunuck. Järnefeldt was the conductor. Thorold Janson's stage scenes were painted in his best style. The King and members of the royal family attended the premiere.

At a symphony concert in the Opera, March 2, Eugen d'Albert, who had not been heard here for several years, acted as pianist, playing Beethoven's E flat concerto and Liszt's "Liebestraum" and polonaise. Also he conducted his own overture to "Improvvisator."

John Forsell sang for the last time this year, March 5, and left immediately for Berlin, where he will appear as "guest" at the Royal Opera.

Eugen d'Albert gave two piano recitals on March 6 and 8 at the Academy of Music. On the first evening only Beethoven and Chopin were represented, and on the second Bach, Schumann, Schubert, Rubinstein and Strauss.

Augustin Kock gave two recitals at the Academy of Music, February 19 and March 4. Mr. Kock's debut at the Opera, September 19, as Tonio in "Pagliacci" was heralded as one of the best achievements ever accomplished at Stockholm. The same opinion prevailed after his con-

uous work of Heinrich Hammer has been all but gratuitous, a fact that hardly seems fair and is a reflection on music lovers of Washington. Alois Trnka, violinist, was the soloist of the afternoon.

Faye Romena Bumphrey, contralto, teacher in the Washington College of Music, was heard recently in recital at the Columbia Theater. Miss Bumphrey sang a group of songs by Schubert, "The Cry of Rachel," by Salter; a duet, "Vengeance at Last," from "Samson and Delilah," with Sidney Lloyd Wrightson, and several other songs, which were well received.

Elizabeth Reeside, soprano soloist with the Washington Symphony Orchestra, was heard again in Boston last week at the fashionable Somerset Hotel, where her singing greatly pleased a large audience.

The artistic song recital by Edmond Clement at the New Willard Hotel, March 21, delighted an audience which lingered long after the twelve program numbers were sung. Arthur Rosenstein, of New York, was the accompanist.

That chorus organized under the name of the "Motet Choir" and directed by Otto Torney Simon gave a concert at the Columbia Theater, March 27. The choruses and solos were delightfully given, and much credit goes to the accompanist, Mrs. Simon.

The sale of seats for the one concert, Friday, April 12, of the London Symphony Orchestra, Arthur Nikisch, conductor, opened with a rush, over \$1,000 changing hands in a few hours. It is superfluous to comment on Nikisch, as every musical person knows his worth.

Marie L. Nelson, a sixteen year old pianist, gave a surprising recital for one so young at the New Willard Hotel Monday afternoon, March 18. The ease and brilliancy of her interpretations caused comment at once. Miss Nelson leaves soon for study abroad.

He has a voluminous baritone voice, possesses glowing temperament, and sings with rare art. The two programs contained an air from "Herodiade," "Legend" from "Le Jongleur de Notre Dame," songs by Hallén, Peterson, Beyer, Sibelius, Merikanto, Grieg, Stenhammar and Sjögren, cavatina from "Il Barbiere" by Rossini, songs by Körling and Svedborn, and (together with Miss Nystrom) duet "Rigoletto." Miss Nystrom also sang air from "Faust" and songs by Erikson, a young Swedish composer. At both concerts Mrs. A. J. Klintberg assisted at the piano.

"Tiefland" was done on March 7. Much credit is due to Mr. Oscar, new as Sebastiano, and Mr. Schwebach, new as Pedro; also to Mrs. Lykseth Skogman, an excellent Marta. The composer attended the performance.

Ignaz Friedman played for two large audiences this week. He is well acquainted with musical Stockholm.

Charles Abert, concertmaster at the Royal Opera, is dead at the age of forty-two years.

#### MUSIC IN SAN ANTONIO.

SAN ANTONIO, Tex., March 27, 1912.

Tuesday evening, March 26, the Tuesday Musical Club presented Vladimir de Pachmann. The program was half Chopin and, of course, the playing of this unique pianist created tremendous enthusiasm.

Mrs. Yates Gholson presented the baritone, Cecil Fanning, on March 21. The concert was enjoyable from beginning to end. One song that was especially pleasing was "The Siege of Kazan," from "Boris Godounoff," by Modest Moussorsky. Mr. Fanning was requested to recite "Princess of the Morning Light," with piano accompaniment, besides giving three encores. Mr. Turpin, the accompanist, gave several instructive talks before some of the songs, making them more interesting. Mr. Fanning is a thorough artist, and will be heartily welcomed, should he return to San Antonio, for a recital.

Tuesday, April 2, the Tuesday Musical Club brings the great tenor Alessandro Bonci.

Helena Llewyn, pianist, appeared recently under the auspices of the Council of Jewish Women. She was assisted by Mrs. L. L. Marks, soprano, an artist-teacher of San Antonio.



## PHILHARMONIC BENEFIT CONCERT.

Last Sunday evening, March 31, at the New York Hippodrome, the Philharmonic Society gave a concert for the benefit of its pension fund, and primarily because of the presence of Kubelik as soloist, drew an audience which made a splendid numerical showing in the vast spaces of the mammoth hall.

The orchestra rendered works in which it has been heard repeatedly at its regular concerts in Carnegie Hall, Dvorák's "New World" symphony, the "Freischütz" overture and Liszt's "Tasso," and there is no need to enter into their further discussion at this time.

Kubelik demonstrated his master art anew, this time in the Beethoven violin concerto, which he played with a dignified and lofty contemplation of its intellectual grandeur, elevated emotion and serene musical beauties. The spirit, contour and letter of the noble composition were observed by Kubelik with sympathetic reverence, resulting in an ideal presentment of the Beethoven masterpiece. The Kubelik tone, always of singular suavity and sweetness, was in the early stages of the artist's fame, by some critics found to be wanting in breadth and masculine assertiveness. Such a reproach no longer has valid reason for existence, as Kubelik, in the general process of physical maturity and artistic evolution, became the possessor of a tone as voluminous, broad and red corpuscle as even the most rugged violin music is likely to require. No one would deny that, who had heard the Kubelik performance of Bach's chaconne at his Carnegie Hall recital last fall.

All of Kubelik's old time grace and dexterity in bowing, his uncanny skill in "crossing the strings," his consummate ease in the mastery of every technical difficulty, his fine sense of musical proportion, and his unerring taste in the manipulation of tone and nuance, made his delivery of the Beethoven concerto a well of pure artistic delight and the audience gave every evidence of its keen enjoyment. Later, after Kubelik's virtuoso skyrockets in Paganini's "Witches' Dance," the applause came not far from resembling pandemonium.

## Lanham and Hodgson Recitals.

Edith Chapman-Gould, Corinne Welsh, John Barnes Wells and McCall Lanham were associated in Liza Lehmann's song cycle "In a Persian Garden," at the annual concert given by Mr. Lanham, Hotel Plaza, March 28. The work proved popular as of yore, and when sung by such able soloists, must produce effect. Mr. Lanham sang modern French and American songs, accompanied by two

American composers in their own productions; they were Bruno Huhn and Alexander Russell. Mr. Lanham's voice is not very musical, but he sings artistically and with great expression. A large audience attended.

Leslie Hodgson, pianist, also, like Mr. Lanham, member of the faculty of the American Institute of Applied Music, Kate S. Chittenden, dean, gave a recital in Chamber Music Hall, Friday evening, March 29, playing works by MacDowell, Chopin, Schumann, Sibelius, Reger, Strauss and Schubert-Liszt ("Der Erlkönig") for a large and very enthusiastic audience. His exquisite touch and fine technique were listened to with deep interest, for Mr. Hodgson plays with much expression and his phrasing was particularly delightful. He was obliged to respond to repeated encores.

## Success of Pontius Pupils.

Two artist pupils of William H. Pontius, of the Minneapolis School of Music, had important appearances last week.



ESTHER JONES GUYER,  
Contralto.

Esther Jones Guyer, contralto, gave the following group of songs before the Schubert Club of St. Paul, Wednesday, March 27, in the Junior Pioneer Hall: "Die Loreley," Liszt; "The Land of the Sky Blue Water," Cadman; "The Moon Drops Low," Cadman; "The Parting Rose," Pontius; "To a Primrose," Dell-Spross. Mrs. Guyer sang with the instincts of a born artist. Her voice is of wide range and its musical quality enabled her to sing her numbers with unusual satisfaction. Her deep, vibrant tones were especially beautiful in the "Parting Rose" by Pontius, and her rendition of "Die Loreley" by Liszt revealed a wealth of color and dramatic intensity.

Grace Chadbourne, soprano, appeared before the Thursday Musical Club of Minneapolis, Thursday afternoon, March 28, at the Baptist Church, in the following numbers: "Yesterday and Today," Charles Gilbert Spross; "Warum?" Tschaiakowsky; "Als Die Alte Mutter," Dvorák. Through her artistic interpretations, her wonderful voice and unostentatious manner, Miss Chadbourne established herself as one of the favorite singers of Minneapolis. Her voice is almost indescribably rich and vibrant and she sang her numbers with commendable abandon. Her technique is almost faultless, which is always to be expected of Mr. Pontius' best pupils.



GRACE CHADBOURNE,  
Soprano.

## The Way to Warble.

(The latest aid to the acquisition of a voice of many gradations is to lie flat on the back, with from ten to fifty bricks on the diaphragm, and sing.—London Daily Mirror.)

The clarion note that proceeds from my throat  
Astounds beyond measure those persons who knew me  
A month or two back, when my obvious lack  
Of training and talent made drawing rooms gloomy.  
And scoffers who spoke of the breaking of coke  
And the rending of calico now are bestowing  
High praise on the bore whose appearance of yore  
Was hailed with "I think I must really be going!"

It is pleasing to look at my press cutting book,  
And to know, furthermore, that my pockets are bulging  
With offers to "star," both at home and afar,  
At fabulous fees which I shrink from divulging.  
I should be all the rage if I went on the stage  
(So the critics assure me), and, were I to do so,  
It seems pretty clear that in less than a year  
I should simply knock spots off that beggar Caruso.

I scarcely feel snug when I lie on the rug  
And cover my midriff with bricks of all sizes  
And patterns until a select modern villa  
Above and around me impressively rises.  
But singers who aim at position and fame  
May take it that bricks are the principal factor,  
And be making their pile in a very short while  
If they just drop a line to a local contractor.

—London Opinion.

## A Recent Advertisement of the Steinway Piano:

OF the great artistic pianos of a generation ago there remains but one in its original position. This instrument is being made by the same family which invented it and brought it to its unequalled perfection. There are seven members of this family in active control of the business today and the business is as much an individual thing as at any time within the past fifty years. Artistic honors and triumphs have followed upon the steadfast policy of this great piano, so that, while it is a matter of difficulty to name the second best piano in the world, almost anyone can give you the name of the one great dominant make. The public realizes that its own interest in an artistic piano is safeguarded precisely to the same extent that the owners safeguard their own name. The descendants of the founders, active both in workshop and counting-room, alone can keep a piano upon the superlative plane which an artistic piano must occupy. They alone know that while one hundred ways of doing a thing may be good enough for secondary pianos, only one way will answer for the world's standard. The ever-pervading family knowledge, the unique tribal sentiment, is the cord that binds the public to the great piano. For the sake of Art, let us hope that no others than the family itself will ever be permitted to build the Steinway.

LYON & HEALY, Chicago

## AN ANNOUNCEMENT

It has become a question of finance pure and simple, when deciding whether to bring the great European artists to this country or not; when deciding whether the thousands who desire to improve the standard of their own art, to benefit by hearing the few great exponents of musical arts, shall from time to time enjoy this privilege or not, and whether the great body of music lovers shall have their taste and love for music further cultivated and elevated.

A great amount of commercialism has therefore entered into the artistic business, and it is this commercialism which urges me most strongly to let Art be Art, and to engage those artists only, whose names are household words, have been so for a generation or more, if possible.

I confess I was sorely tempted to follow the example of some of my competitors, but I have withstood temptation and am again carrying out my policy of introducing to the American Concert-Goers some brilliant artists famous in Europe, known to but a few in America. That this list includes besides two of the great giants of the piano playing world—two Americans who have firmly established themselves across the water; one as a violinist of the first rank, the other one as an oratorio and Lieder singer of quite unusual qualification and merit, will I hope be appreciated. Appreciated by a show of readiness on the part of managers and Club officials to include these artists in their courses, their lists for the ensuing season.

My record shows that my judgment is right. I have made strong friends of strangers, who, yielding to my urgent request to engage my artists, to them unknown, have expressed in no uncertain language their approval of my selections.

To urge consideration of these great, great although practically unknown artists, is the purport of these lines.

The names can be gathered from the advertisements—which enumerate besides these newcomers, names of artists, who have had ample opportunity of proving their worth. In some instances of proving their worth as concert artists, their operatic reputation being beyond dispute, and in addition to all these celebrities, the announcements mention the name of one whose return to this country, the scene of his most distinguished triumphs, the native country of his wife—will be hailed with pleasure by all.

M. H. HANSON

437 Fifth Avenue, New York

## Oscar Saenger and Heinrich Hensel Working on "Parsifal."

Many opera goers have not forgotten the successful debut of Heinrich Hensel at the Metropolitan Opera House, on the night of December 22, 1911, when he appeared as Lohengrin. Later on Mr. Hensel achieved even greater success as Siegfried and Siegmund. While heralded as a Wagnerian singer, Mr. Hensel proved during his stay in New York that he was not limited to any school. In February he sang with the Metropolitan Opera Company in Brooklyn at a performance of "The Bartered Bride," and as Hans, the hero of the opera, he proved himself to be an artist of remarkable ability and versatility.

After his first appearance in America, Mr. Hensel was advised by a member of the Metropolitan Opera Company and also by one of the New York music critics to do some coaching with Oscar Saenger; Hensel took this advice and twice a day throughout the winter he was at the Saenger studio working on his repertory, which included Parsifal and Loge, roles which Hensel will sing at the Bayreuth festivals this summer. The accompanying photograph taken in Mr. Saenger's studios shows the master and singer at a lesson with "Parsifal" as the work under discussion.

It will be recalled that other celebrated European singers have studied in America with Saenger.

### MUSIC IN BUFFALO.

BUFFALO, N. Y., March 27, 1912.  
Tuesday evening, March 19, the music lovers of this city enjoyed a remarkable concert, given by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. Enterprising Henry Weld Newton brought them here, he being one of the few musicians who knew of the merits of this splendid organization. Readers of THE MUSICAL COURIER know, of course that public spirited citizens of the "Boston of the West" placed means at the disposal of the talented Mr. Oberhoffer, which enabled him nine years ago to organize the orchestra. The music presented at the Buffalo concert included works played at other concerts on the tour. The symphony performed was the "Pathetic" of Tchaikowsky. Beethoven's "Leonore" overture and the prelude and finale from "Tristan and Isolde" were other impressive numbers. Lucille Tewksbury Stevenson, soprano, was the soloist and was well received.

John McCormack, the distinguished Irish tenor, and Marie Narelle, the Australian soprano, were heard in a song recital at Convention Hall, on March 22, under the management of Mae Davis Smith. Mrs. Smith was wise to engage these singers while the spirit of St. Patrick's Day was still in the air, for the audience was composed mostly of Erin's sons and daughters, with a goodly showing of Irish-Americans.

J. Fred Wolle, the noted organist and Bach interpreter, of Bethlehem, Pa., assisted by George K. Houpt, baritone, of Buffalo, gave a concert at Convention Hall last week which was attended by all the leading organists of Buffalo. Mr. Wolle played a Bach fantasia, aria, allegretto, pastorale, chorale and prelude and works by Wagner, Widor and Thiele. This recital was one of the most scholarly heard in Convention Hall this season. Mr. Wolle is a remarkable interpreter. Local organists remained to greet and congratulate Wolle, who said that the Pan-American organ is a fine instrument and he enjoyed his attentive audience. The young baritone is a pupil of Edward Randall Myn.

Harry J. Fellows having concluded a splendid concert tour, East, South and in Northern Canada, is now preparing to leave Buffalo for his summer home at Lakewood.

N. J. Mr. Fellows has signed a contract for next season which begins in October. VIRGINIA KEENE.

### Nielsen Concert Company at Buffalo.

The chorus of praise following every appearance of Alice Nielsen and her concert company finds an echo in the appended extracts from Buffalo, N. Y., papers of March 12, chronicling her success in that city:

In the concert given last evening in Convention Hall by Alice Nielsen and her assisting artists, Buffalonians heard one of the most thoroughly delightful operatic programs ever presented in this city. While Miss Nielsen was naturally the central figure, each one of her five associates was a star, and the setting given the prima donna was one of unusual brilliance.

Miss Nielsen's last appearance in Buffalo was in "Don Pasquale," at the head of an Italian opera company. Since then her voice, always one of lovely clarity and quality, has broadened without losing its freshness and beauty. It was altogether charming last evening in her singing of "Vissi d'arte," from "Tosca," as also in Ardit's "Il Bacio." And nowhere was her power to interpret through the medium of tone better shown than in her enchanting delivery of Rogers' "Love Hath Wings," and three encore numbers, "Annie



Copyright by Mishkin Studio, New York.  
OSCAR SAENGER AND HEINRICH HENSEL AT WORK ON "PARSIFAL."  
Mr. Hensel at the right; Mr. Saenger at the left.

Laurie, "Last Rose of Summer," and "Suwanee River."—Buffalo Express, March 13, 1912.

Miss Nielsen has assembled a company of intelligence and ability, of which she is the particular star, a star of peculiar power and brilliancy. Her histrionic ability and her grace, combined with a voice of pure, flexible tone, made her work charming throughout.

Miss Nielsen sang the aria from Puccini's "Tosca," a duet from "Don Pasquale," by Donizetti, with Signor Fornari, and as encores to Ardit's "Il Bacio," "The Last Rose of Summer" and "Suwanee River." As encores to the aria from "Tosca," Miss Nielsen gave "Comin' Thro' the Rye" and Rogers' "Love Has Wings." Her ability to sing the simple ballads, as effectively as the florid compositions, proved her to be a singer of exceptional versatility.—Buffalo Times, March 13, 1912.

"One of the most thoroughly delightful operatic performances ever presented in this city," was what people said of the concert given by Alice Nielsen and her assisting artists in Convention Hall last night. Of course, Miss Nielsen was the central figure, but her five assistants came in for a large share of the laudation that was bestowed upon the performance. Unusual brilliancy marked every feature of the program.

One of the youngest prima donnas on the American stage, Miss Nielsen has developed a wonderful voice of great range and unusual quality. Her personality is a strong factor in favor of her success.—Buffalo Enquirer, March 13, 1912.

Alice Nielsen is one of the younger prima donnas, who has developed into an operatic star of brilliant luster. Her voice is clear as crystal and lovely in quality, while her histrionic gifts are of such a high order that everything she does is a fine example of finished vocalism. Her captivating personality and sparkling manner carry a strong appeal, and last evening she won her audience immediately in the opening phrase of her aria from "Tosca," in which her flexibility of voice and brilliant coloratura work enhanced the charm of Puccini's florid music.

The storm of applause that swept through the hall recalled this delightful artist, and as an encore she sang "Comin' Through the Rye" with irresistible grace.—Buffalo Courier, March 13, 1912.

### Mrs. Sutorius Entertains the Langleys.

Mrs. Paul Sutorius, the musical manager, invited many of her New York friends and acquaintances to the musicale and reception she gave Friday evening of last week at the home of Mrs. Dewitt Krebs, 528 West 114th street, New York, in honor of Mr. and Mrs. Alfred G. Langley, of Newport, R. I. Mr. Langley is the conductor of the Newport Philharmonic Society, a church organist and otherwise a leader of the artistic life in his city. Mesdames Sutorius and Krebs received the guests, introducing them to Mr. and Mrs. Langley. It proved a thoroughly musical assemblage, as nearly every one present could either sing or play, and if there was not time for all to participate in the offerings of the night, those who did had the joy of knowing that they were listened to by the artistic elect.

Mr. Langley himself was requested to begin the feast of music, and he played one of the seldom heard Chopin nocturnes, the one in F major, op. 15, No. 1, which the performer stated no one but De Pachmann plays in this country. Katherine Lincoln, soprano, of Boston, sang two French songs, accompanied by herself and later another, for which Mr. Langley assisted at the piano. The first and second songs were "L'Etoile Filante," by Bizet, and "Elle et Moi," by Mrs. Beach. The title of the third song was "Si j'avais vos ailes," by Messager. Siegfried Philip, the Danish bass-baritone, sang "Genesung," by Franz, in German, and "The Farewell," by Bechgaard, in Danish. Pietro Guetary, the Spanish tenor, formerly a member of the Covent Garden (London) Company, sang a French song, and then two of the delightful Basque folk songs, of which Mr. Guetary makes a specialty. The charming informal program was closed with the rendition of two new songs by Marion Bauer, Mr. Philip being the singer and the gifted composer adding to the interest of the moment by playing the accompaniments. These songs, entitled "Erdenlied" and "The Red Man's Requiem," belong in a set of three (the third being "The Coyote Song"), which Schmidt, the publisher, has just accepted. The new songs heard last Friday evening show, in some respects, advancement over what the composer has hitherto accomplished. "The Red Man's Requiem," the words of which are from the pen of Emilie Frances Bauer, the well known music critic, the composer's sister, reveals inventive depth which might have gleamed forth from the brain of a man. A first hearing, to be sure, never settles the fate of any creation, but from the impression made by the presentation of these songs last week Marion Bauer has done something worth

while. Mr. Philip delivered the songs in excellent style. Miss Lincoln displayed taste and purity of diction in her French songs, and Mr. Langley did his share in the entertainment of the night like a true musician. Mr. and Mrs. Reinold Werrenrath and Mr. and Mrs. Paul Kefer were among those who enjoyed the music of their colleagues.

### Active Booking for Gamble.

An exceptionally large advance booking for the Ernest Gamble Concert Party is reported by Pilot Charles Wilson Gamble for the coming summer and for the season of 1912-13. Pilot Gamble has thirty-eight concerts sold for his artists for the summer and sixty-one appointments arranged for next winter. Every one of these is on a guarantee and booked by post. These will extend from New England to California and from Florida to British Columbia. A number of musical societies and educational institutions have secured these artists for their series. The party has just closed a fine tour through the Canadian Northwest, ending April 1 at Winnipeg. It is now appearing in the East.

### Fourth Afternoon of Grand Opera.

At the Harris Theater, New York, on Friday afternoon last, the fourth afternoon of grand opera for the benefit of the Little Mothers' Aid Association was given. Several well known artists appeared, including Florence Hinkle, Ellen Beach Yaw, Albert Spalding, Alfred G. Robyn, Giacomo Ginsburg, Mary Potter Mitchell and Mary Jordan.





Photo by Aimé Dupont.

## TRANS-CONTINENTAL TOUR SEASON 1912-1913

# MME. MARCELLA SEMBRICH

In Conjunction with a Celebrated Instrumentalist

## MR. FRANK LA FORGE—At the Piano

MANAGEMENT :

### WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York City



## Gardner Piano Recital in Montreal.

MONTREAL, Canada, March 27, 1912.

E. Stanley Gardner, a young Montreal pianist who represents THE MUSICAL COURIER in his city, gave a recital in the hall of the Y. M. C. A., March 25. His program follows:

Prelude .....	Debussy
La Cathédral Engloutie .....	Debussy
La Fille aux Cheveux de Lin .....	Debussy
Ballade in G minor .....	Chopin
Minuetto .....	Alkan
Bear's Dance .....	Bartok
Le Gibet .....	Ravel
Ecosaisien .....	Beethoven-Busoni
Two Intermezzi .....	Brahms
Two Capriccios .....	Brahms
Liebestod .....	Wagner-Liszt
Etude in D flat .....	Liszt
Hungarian Rhapsody No. 12 .....	Liszt

The audience was representative, including many of the professional musicians in the city and large numbers of students.

Of Mr. Stanley's playing only words of praise may be spoken. Seldom are such novel programs given in Montreal and rarely has so successful a debut been made in this city. Six of the fifteen numbers had never been played here, and of the remaining nine only the Liszt pieces were at all familiar. It was an ambitious program and more experienced players than Mr. Gardner might have been pardoned for failing to sustain the interest throughout, but so well did he get his effects "over" that several people, not particularly imbued with the modern idea, were heard afterward to express the opinion that Ravel's solemn "Gibet" was the best of all.

Of the various aspects of Mr. Gardner's pianism none is more pronounced than the alertness of his intelligence. It was but natural that he should, at the beginning, exhibit a certain diffidence which detracted a little from the assurance that was his later in the evening, and the Debussy pieces and the Chopin ballade did not therefore reveal him at his best. But he read the Alkan "Minuetto" charmingly and evinced genuine humor in the "Bear's Dance," which was not lost on his hearers. Hardly, too, had he finished the opening page of the first Brahms intermezzo when it became apparent that at last a pianist had arisen who appreciated the peculiar and romantic poetry of the master and who could moreover communicate his enthusiasm to others.

It was in these Brahms pieces that the full measure of Mr. Gardner's imagination and tone were first realized. Taking his hearers into his confidence he opened a new

vista as far as he himself was concerned, playing the lovely music with a breadth of tone and a warmth of color which justified the prophesies of success made previously by his friends.

Nor was the Liszt group less admirable. The "Liebestod" was given with varied nuance and a musical maturity which heightened the favorable impression already formed of Mr. Gardner's genuine talent, while the same characteristics applied to the etude. Then in the rhapsody, at the close of his trying program, Mr. Gardner displayed a solidity and brilliance of tone and a clearness of execution positively startling. His was an original reading of the well known music and one worth remembering. In fact, he was never anything other than original in conception, while his sound technic was used for legitimate purposes of illustration, not for display.

Mr. Gardner seems destined to accomplish much, and is shortly going abroad for further study. F. A.

## J. Fred Wollé Recitals.

J. Fred Wollé has been busy filling engagements for organ recitals. His most recent appearance: have been at Stapleton, S. I.; Lancaster, Pa.; Northwestern University School of Music, Evanston, Ill.; Convention Hall, Buffalo, N. Y., and Western New York Chapter of the Association of Guild of Organists, Rochester, N. Y.

The Buffalo Evening News of March 25 said:

The engagement of J. Frederick Wollé as the free organ soloist of yesterday afternoon at Convention Hall brought out the city's musicians and music lovers in great numbers as Mr. Wollé's reputation as interpreter and performer has spread far beyond the immediate sphere of his work as a musician.

Greatly to the satisfaction of every one, Mr. Wollé's program gave a good share to the compositions of Bach, whom he, as few others in this country, is qualified to be named as interpreter. Mr. Wollé's Bach playing is marked by an elasticity of tempo, variety of shading and warmth of emotion that makes it stand out among the ordinary Bach performances. Immediately is felt an appreciative reading of this composer that gives the key to Bach because of its sincerity and the overwhelming impression made on the listener. It is organ playing full worthy of the great traditions of the past and the composer whom it interprets.

In this performance, Mr. Wollé displays his masterly command of the resources of his instrument especially in registration, in which some very fine effects were achieved not only in his brilliant transcription of the "Death March" of Siegfried, the Gluck air, etc., but also in the Bach numbers, where in the fantasia, the aria, etc., the musical content was revealed with a charm and divining skill that it is impossible to describe. In a word, Mr. Wollé's playing arouses admiration and warms the heart in a manner that is all too rare.

The vocal soloist was George K. Haupt, baritone, whose musical feeling and vocal endowments give promise of him becoming a singer of good qualities.

## Emma Vilmar's Success as Carmen.

Emma Vilmar recently sang the title role in "Carmen" at Regensburg, Germany, scoring a brilliant success. One of the critics called her a "born Carmen." Miss Vilmar, who is one of the many pupils of Frank King Clark, now finding recognition on the operatic boards in Germany, is at present a prominent member of the Metz Opera, and her appearance at Regensburg was in the role of Gast. Appended are the Regensburg criticisms:

If it did not sound like a platitude, one might say of Frä. Vilmar that she is a born Carmen. From the moment that she tripped out upon the stage with a saucy smile on the full lips which opened to reveal gleaming white teeth, we had this feeling. Nor were we deceived. The lady, whose pronunciation would lead one to believe her to be Hungarian and whose outward appearance would support this conclusion, possesses great talent both as actress and as singer. Her voice is unusually rich and flexible; it is of bewitching, voluptuous timbre and she controls it with great taste. Grateful in effect, too, was the fact that this Carmen was almost entirely independent of the assistance of the conductor's baton. Very characteristic was her acting; in the last act it was simply perfect and when Carmen hurled at Don José the words, "No, I do not love you!" she looked like a beautiful, bloodthirsty little beast. Frä. Vilmar may with full right be characterized as a new ascending star in the operatic heavens.—Regensburger Neueste Nachrichten, March 7, 1912.

In yesterday's repetition of the opera Emma Vilmar, of the Metz Stadttheater, sang "Carmen." The lady revealed unusually strong dramatic feeling, which gave her a great advantage in this particular role. The passion displayed in her portrayal of this capricious character made a very vivid impression. The fascination of her acting assured her from the start of the complete goodwill of her audience. But as a singer also she aroused interest. Her voice, which has been most excellently trained, is voluminous and sympathetic in quality and is of ample range. She gave us a Carmen of such remarkable qualities as one would expect only from an artist of established reputation, in spite of the fact that the lady is still in the first year of her career on the stage. Director Dr. Manrach has engaged her for Essen, but after 1913 she will at once assume a position at the court opera in Berlin, to which she has been called.—Regensburger Allgemeine Zeitung.

Frä. Vilmar gave us a Carmen which charmed every one. She portrayed the unscrupulous gypsy as she must have appeared to the author; diabolical, sensuous, alluring, impudent and charming; one could understand her fascinating power over the hearts of men. Her voice, like her acting, is elastic, being a rich, dark colored contralto, possessing astonishing capabilities in the way of modulation, and unites with her exquisite art of portrayal to create a remarkable effect.—Regensburger Anzeiger, March 7, 1912.

Yesterday I saw a picture of an opera singer sawing logs in a forest. It occurred to me that perhaps many a good woodsman had been spoiled when opera was invented.—New York Morning Telegraph.

# GREATER NEW YORK

New York, April 1, 1912.

Emma A. Dambmann, contralto and vocal teacher, gave two students' concerts at Aeolian Hall, March 25 and March 27, and these deserve notice because of their excellence. At the first, Helen B. Hoffmann, Gertrude Gugler, Courtenay Collins, Ethel Walsh and Margaretta Campbell, professional pupils, rendered a well arranged and comprehensive program so artistically as to gain the unqualified approval of critics and audience. During an intermission, Madame Dambmann was called to the platform to receive flowers, following which Miss Walsh, in a felicitous speech, presented her with a pearl collar as a gift from her many pupils. This was a total surprise to the happy recipient, who, after the hearty applause subsided, expressed in her usual charming manner her deep appreciation of the handsome gift.

March 27, the following junior pupils of Madame Dambmann made their first appearance in concert: Beatrice Hollander, Edna Lowenstein, Claire Runkel, Henrietta Wise, Kate Schechter and Alice Moffitt, giving much pleasure to the large and representative audience. The work of all these deserves praise, for each showed excellent training in true bel canto singing; the breath control, composure, clear articulation, ease of manner and delivery, made each concert an evening of pleasure. A special word of praise is due the three accompanists, Mrs. Lieberman, Beatrice Jones and Sidney Baldwin, who, all of them, were expert and sympathetic. Inguel Sletten-gren, violinist; Mary Davis, pianist, and Ethel H. Scheina, elocutionist, all capable artists, assisted.

Marie Cross Newhaus gave a "Conference and Musicales" at Aeolian Hall, March 28, which took the form of a most interesting lecture on music, followed by a program of songs. In the course of the lecture she took briefly on music—early notation—with illustrations, standard of music—ancient and modern, a few primitive instruments, musical advantages of the times, musicians past and present, the voice—its import and influence, diction as used in modern song, German, Italian, Spanish, and French, and the art of intoning in French. Madame Newhaus spoke of the lack of attention given to musical literature, and the present advantages one may enjoy. Modern musical inventions have done much to extend knowledge of music, especially the "Victrola," which brings the art of great singers to homes, and is also of great benefit to the student. Madame Newhaus also spoke of the wonderful influence of a beautiful voice, concluding with an explanation of the art of intoning in French. A fine collection of old and curious instruments, and an old manuscript, were shown during the lecture. She sang a French song by Thomé delightfully, followed by Harriet Vilette Brown, Hugh Allen and Elizabeth Murray. Miss Brown sang with excellent taste and expression; her encore song was by Madame Newhaus. Mr. Allen sang an aria from "The Masked Ball" with fine spirit. The Beaux Arts musicale and literary affair of Tuesday evening at the Waldorf-Astoria Hotel gave much pleasure, Madame Newhaus, president. Walter Chapman played three piano solos beautifully, giving an encore also, by Debussy. Henry Gaines Hawn recited a number of selections in inimitable style, and spoke of the modern song writers, who seem so often incapable of comprehending the original thought of the poet. Elizabeth Murray came to the platform by request, and sang a song by Nevin. John Dandson gave "The Law of the Yukon" with great dramatic fervor, and Hallett Gilberté played his charming nocturne. Leon E. B. Landone gave a talk illustrating the different intonations of women like Bernhardt, Nazimova, Simone and others, bringing out the great significance of the speaking voice. Madame Newhaus, the president, said the work of the organization had gone far beyond her expectations in educational influence, and told part of her plans for next season.

Jennie Jackson Hill, soprano; Audrey Launder-Clutterbuck, contralto; Messrs. Haskell and Farnham, and Hubertine Wilkie, the five comprising the choir of Park Hill Reformed Church, gave a concert in the church March 29, violinist Kaltenborn assisting. They sang quartets, duets and solos. Mrs. Hill and Mrs. Clutterbuck are artist pupils of Henrietta Speke-Seeley, and gave pleasure to all who heard them. Henrietta Behnken, soprano, is still another pupil who is singing publicly with success, her singing at Richmond Hill Night School closing exercises commended by all who heard her. Mrs. Seeley gave her lecture recital on "Songs of Robert Burns," with a presentation of his personality and genius, for the New Century Club, Y. M. C. A. Hall, White

Plains, March 26. In the course of this recital she sings thirteen songs, the musical settings of which are traditional airs dating back to the sixteenth and seventeenth centuries, the composers' names not known. They include "My Love Is Like a Red, Red Rose," "Of a' the Airts the Wind can Blaw," "O Whistle and I'll Come to You, My Lad," "Flow Gently, Sweet Afton," "Rantin', Rovin' Robin," "Ye Banks and Braes," "Green Grow the Rashes," "My Heart's in the Highlands," Scotch Airs (arranged for piano), "O Wert Thou in the Cauld Blast," "John Anderson, My Jo," "Scots Wha' Hae wi' Wallace Bled," and "Auld Lang Syne." The members of the club called it one of the most enjoyable and instructive affairs they ever had, and engaged Mrs. Seeley for next year. She has gone to the Bermudas for a ten days' rest.

Moritz E. Schwarz gave his usual Wednesday afternoon organ recital at Trinity Church, March 27, playing the program printed in THE MUSICAL COURIER last week. N. H. Allen's "Norfolk Fantasia," with its pastoral beginning and effective climaxes, was of special interest; so was H. Brooks Day's "Nocturne," full of lofty calm; and Horatio Parker's sonata in E flat minor is full of contrast, though the themes and construction are generally "far fetched." Why cannot this composer remain in the welcome spirit of previous works? Those were both spontaneous and melodious; it seems that honors and prosperity have spoiled his melodic invention! Fumagalli's "Marcia Villereccia" is a fine work, and all these works received the careful, thorough treatment identified with Mr. Schwarz's organ playing.

John W. Nicholls, tenor, and Mrs. Nicholls, pianist and accompanist, gave a recital of modern French and Debussy music at Earl Hall, Columbia University, March 26. Certainly this music depends in mighty degree on the way it is done to prove effective; and one must know what the composer is getting at, to understand. Because of imbibing this knowledge at first hand, during some years' residence in Paris, the Nicholls pair succeed in concentrating attention at once, and keeping it throughout the program. Mr. Nicholls sang with grace, humor and genuine animation throughout the taxing numbers, and he has the dramatic instinct beside. Mrs. Nicholls played both solos and accompaniments with dainty touch, and drew her share of applause. Both artists are to give the recital for the Congressional Club at Washington, D. C., April 26.

Julia Cox, mezzo soprano, is a young Southern girl (pupil of Claude Warford) whose voice promises in time to become a high soprano. It is developing easily and naturally, so she sings such fluent music as Gilberté's "Rain Drop" and "Bird Song" nicely, with good enunciation and feeling. A talk with Mr. Warford is a pleasure, so frank is he of expression, wide culture and world experience behind his thoughts and speech. Madeline Heyder, a former piano pupil, has just won the Peabody Scholarship from among thirty-two competitors, playing a Beethoven sonata. Mr. Hutcheson was delighted with her talent and musical spirit. Other Warford pupils are singing and playing in public, bringing credit to themselves and their teacher.

F. A. Delano, baritone, who studied with Frederick Bristol some years, both here and at Coburg, Germany, was soloist at St. Peter's Church, Brooklyn, last week, singing well. The Evening Post said of him:

Mr. Delano was especially effective in his aria, "Fat ut Portem," and an added number, "Pro Peccatis," from Rossini's "Stabat Mater." His voice is even and well produced; he has breadth of style, good diction and, above all, sincerity. He is one of the best of the younger baritones heard this season.

Louis Kapp, violinist; Frida Windolph, soprano, and others, were associated in an evening musicale at Carnegie Lyceum, March 25. Mr. Kapp, who is a brilliant violinist of the French school, played Vieuxtemps' "Faust" and ballade and polonaise, etc., and miscellaneous vocal numbers completed the program.

Mrs. M. Duble-Scheele's vocal and piano pupils collaborated in a recital at The Master Music Studios, March 30. In the order of their participation on the program the following took part: Anna Collins, Donald Goodrich, Martha Eisemann, Magdalene Platt, Katherine Morris, Stella Wolff, Alice Lawrence, Margaret Cone, Howard Goodrich, Maurice Gould, George Eisemann and Dorothy Duryea.

Amy Grant gives a dramatic reading today, April 3, at Horace Mann Auditorium, Columbia University, 116th

street and Broadway, at 4 o'clock, assisted by Mrs. E. D. Doster, pianist. The general public is invited, all events at Columbia University being free. April 11, at 5 p. m., she reads "Mona," at The Playhouse, Washington, D. C., and the same work at 812 Pine street, Philadelphia, April 17, at 11.30. The coming Sunday, at 3.30 p. m., she reads it at her New York studio, 78 West Fifty-fifth street, accompanied by the piano score.

Hallett Gilberté's new song cycle, "Song of the Seasons," which was given its first performance by Madame Jomelli, at Pittsburgh, a fortnight ago, is on Madame Jomelli's recital program tomorrow, Thursday evening, April 4, at Carnegie Hall. The work is divided into four sections—"Spring," "Summer," "Autumn" and "Winter," the text by Annie Gilberté, and is full of interest from beginning to end. "Winter" is especially dramatic, the piano playing an important part throughout the work. Easter Sunday Jomelli will sing it in Chicago, and at all these hearings the composer is to be at the piano. "La Phyllis," a dainty, jennet-like song by Gilberté, is another song sung by Jomelli.

Earle D. Behrends, tenor soloist, conductor and teacher, was a member of Central Baptist Church Choir in 1907, returning to Texas, where he became director of Central Christian Church of Dallas. He is now director of Gaston Avenue Baptist Church Choir, a splendid edifice in Dallas, built in Grecian Temple style; also director of Mozart Male Octet and Monona Quartet. During his stay here he made friends because of his engaging personality and fine voice.

Helen Waldo, who upon her return from her extended tour to the Pacific Coast in "Child Life in Song," was greeted by scores of admirers, gave a recital March 28 at Summit, N. J., winning new recognition of her talents.

The Grand Conservatory of Music, Beatrice Eberhard, dean, announces an invitation school recital at Aeolian Hall, Tuesday evening, April 23. She expects to play the Grieg C minor sonata with piano, other numbers being for piano, violin and voice.

Ernest R. Kroeger, the St. Louis composer, paid the East a brief visit recently, playing programs of his works at Vassar College, Smith College, Wellesley College and the New England Conservatory of Music.

Emanuel Schmauk, organist and composer, is giving his "The Holy Passion," beginning with Palm Sunday evening, each evening this week, at Holy Trinity Lutheran Church, corner Sixty-fifth street and Central Park West. It consists of the Passion history, broken into paragraphs, sung by Mrs. Schmauk, all the music being manuscript. Frances Caspari has been engaged as solo soprano at this church.

Arrangements are in progress at the Musicians' Club for an entertainment to be given later on for the benefit of the club. The affair will be partly musical, and present some prominent members in an interesting program, which will also include David Bispham's play, "Adelaide," formed on an episode in Beethoven's life, and perhaps another play by the same distinguished artist.

On March 30, at Aeolian Hall, Madame Ogden Crane gave a song recital with Melena Harvey at the piano.

On March 29 Mary Reno Pinney gave a recital at the Plaza Hotel. She was assisted by David Bispham, with Harry Gilbert at the piano.

## Virgil Piano Pupil Astonishes.

An interesting figure in the entertainment at the residence of Mrs. E. M. Miller of Mount Vernon, N. Y., was Lucille Oliver, a young concert pianist of the Virgil Piano School, New York City. The audience was astounded to see such technical proficiency, combined with a truly artistic feeling, in a young girl of thirteen. She imparted to the Rubinstein staccato etude a significance rarely given to a piece usually considered a mere study. The brilliant passage work in the Bartlett polka was smoothly done, and in Liszt's "La Campanella" she displayed technical resources and dramatic feeling seldom surpassed by concert artists. Practice on the tekniklavier was the means of building up this exceptional technic.

## A Bright April for Charlotte Lund.

Charlotte Lund's many bookings for April will make the month a bright one for the favorite soprano. Miss Lund will sing in Philadelphia, April 5; in Washington, April 12; in Newark, N. J., April 13; in Norfolk, Va., April 15; in Montreal, April 18; in New York, April 20; in Montclair, N. J., April 27, and in Wayne, Pa., April 30.



# CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, March 30, 1912.

The Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, gave this program at the eleventh pair of concerts, March 29-30, in Emery Auditorium. Harold Bauer, pianist, was the soloist.

Symphony in D.....Brahms  
Piano concerto.....Schumann  
Till Eulenspiegel's Lustige Streiche.....Strauss

Harold Bauer played the Schumann concerto with much feeling and a suavity of tone that was delightful.

Florence Hardeman, violinist, scored a personal triumph on her appearance as soloist at the popular concert of March 24. The "Zigeunerweisen," of Sarasate, was given with much verve and sparkle; but it was in the andante and finale from Mendelssohn's violin concerto in E minor that she measured up to true artistic standards. Miss Hardeman has a future before her as a concert artist. The orchestral numbers were: overture to "Rienzi," Wagner; intermezzo and barcarolle from "The Tales of Hoffmann," Offenbach; ballet music from "La Gioconda," Ponchielli; finale from the Haydn symphony in G major; two Hungarian dances, Brahms; and the overture to "William Tell," Rossini.

Signor Tirindelli's Conservatory Orchestra, which has developed into such proportions that it has, this year, been able to double its usual number of concerts, will next be heard on Thursday evening, April 11, when a program notable for its catholicity will be presented. The soloists, all of whom are new to the Conservatory Orchestra series, will be June Elson, soprano; Charles Wagner, violinist, and Nell Sansom, pianist. The joint recital by Ethel Piland, pianist, pupil of Frederic Shailer Evans, and Edwin Ideler, violinist, pupil of Pier Adolfo Tirindelli, will present two of the most gifted executants in the coterie of young musicians of this city. Palo Martucci, who has proved himself a pianist of marked individuality and whom Cincinnatians are proud to add to the galaxy of local musicians, will be heard in his second recital of the season at the Cincinnati Conservatory of Music, Thursday evening, April 18. A lecture-recital on "The Gregorian Tonality" will be given at the Cincinnati Conservatory of Music, Wednesday evening of Holy Week, when Harold Becket Gibbs will have the program in charge. Illustrations of the various ecclesiastical modes will be given by a choir of men and boys from the Sacred Heart Church. The lecture coincides with the Conservatory history classes, which are now engrossed with the intricacies of the old tonality. As Gregorian music was the primary cause of Mr. Gibbs' advent in this country seven years ago, it may safely be assumed that he will give a highly instructive and lucid exposition of the little understood and frequently misrepresented art of ancient church music. On the eve of his departure for a Southern concert tour, Hans Richard, pianist, will present a number of his pupils in a piano recital at the Cincinnati Conservatory of Music, April 9. The next faculty concert of the Conservatory is set for April 15, when works of the distinguished American composer, Edgar Stillman-Kelley, will be given. The works selected are Mr. Kelley's string quartet and piano quintet. Mrs. Edgar Stillman-Kelley, who has played her husband's compositions from New York to San Francisco, will make her first public appearance in Cincinnati on this occasion, playing the piano part of the quintet.

Romeo Gorno, well known pianist of the College of Music faculty, will give a recital in Parsons, Kan., the middle of April. He will be assisted by Jacob Schriener, a former violin pupil at the college. Lillian Arkell Rixford, organist and teacher at the College, gave a recital at the Baptist Church in Tiffin, Ohio, March 29. Students from the class of Albino Gorno acquitted themselves very creditably in a recital at the Odeon last Tuesday evening. The program was an exacting one, demanding high qualifications. Regina van Kirk played the transcription by Tausig of the Bach toccata and fugue in D minor without notes. She was heard later in the Russian fantasia for piano and orchestra by Napravnik, which she played brilliantly. Louise Tewksbury was heard to advantage in a group of solos by Brahms, Chopin and Poldini. Irene Gardner played six variations on "The Ruins of Athens," by Beethoven, a Chopin berceuse, and arabesques on "The Blue Danube," by Schulz-Evler. Musicianship of a more mature order marked the playing of the Debussy number, a prelude from "A Prodigal Son," for two pianos and

organ, accompanied by Lucile Brown and Betty Gould, pianists, and Grace Chapman, organist. Students' recitals at the College of Music during April will include the following:

April 12—Piano recital by pupils from the class of Romeo Gorno.  
April 17—Organ recital by pupils from the class of Mrs. L. A. Rixford.  
April 18—Vocal recital by pupils from the class of Lino Mattioli.  
April 19—Piano recital by pupils from the class of Albino Gorno.  
April 23—Violin recital by pupils from the class of Johannes Miersch.  
April 24—Vocal recital by pupils from the class of Madame Dotti.  
April 26 and 29—Piano recitals by pupils from the class of Albino Gorno.  
April 30—Piano recital by pupils from the class of Romeo Gorno.

The New York Philharmonic Orchestra made its first appearance in Cincinnati March 27, at Emery Auditorium. Jan Kubelik was the soloist, playing superbly the Mendelssohn concerto in E minor and Saint-Saëns' "Introduction and Rondo Capriccioso."

The Matinee Musicale closed its season Wednesday of this week, with an artist recital by Bruno Steindel, cellist, and Oscar Seagle, baritone. JESSIE PARTLOW TYREE.

## ARTHUR FRIEDHEIM'S RIPE ART.

Sunday afternoon, March 31, Arthur Friedheim gave a piano recital at Carnegie Hall, and presented a program so unconventional in content and arrangement that it is set down here in literal reproduction:

BEETHOVEN—Variations on a waltz by Diabelli, op. 120.  
Theme. I. March. II. Laendler. III. Duett. IV. Terzett. V. Quartett. VI. Canonic Shake Variation. VII. Capriccio. VIII. Cantabile. IX. War-Dance. X. Presto Jocosum. XI. Contemplation. XII. Activity. XIII. Echo. XIV. Procession. XV. Scherzino. XVI. Study for the left hand. XVII. Study for the right hand. XVIII. Idyl. XIX. Canonic Scherzo. XX. Vision. XXI. Contrasts. XXII. Alla "Leporello." XXIII. Outbreak. XXIV. Fughetta. XXV. Fairy Dance. XXVI. Butterflies. XXVII. Humoresque. XXVIII. Carnival. XXIX. Mourning. XXX. Lament. XXXI. Elegie. XXXII. Grand Fugue—Transitional Cadenza. XXXIII. Tempo di minuetto e coda.  
WEINER—Moto Perpetuo.  
MENDELSSOHN—Song without words, in F.  
CHOPIN—Etudes in F minor, A flat and G sharp minor. Preludes in G minor, F sharp, in G and B flat minor.  
RUBINSTEIN—Barcarolle in G minor. Etude in C (on wrong notes) styled more properly "Etude on passing tones."  
LISZT—Six Paganini Caprices: Tremolo, Humoresque, La Campanella, Arpeggio, Elfenjaed, Theme and Variations.

When the group of famous young Liszt pupils swept over Europe toward the close of the previous century, they demonstrated conclusively that the Altmeister had founded a school, and like a veritable Wotan, surrounded himself with a band of heroes to protect his edifice against the encroachment of the reactionaries—in this case, spineless followers of the pallid Parisian style of piano playing that so long dominated the keyboard art and found its culmination in the faded romanticism of Thalberg and his disciples.

If Liszt was the Wotan of the new art, then Arthur Friedheim certainly represented the Siegfried, for of all the many Weimar pupils who called themselves "favorite," the one most entitled to the appellation was that same Friedheim. Those who were acquainted with the life at the little musical Schloss where Liszt held court, remember the particular affection which the great man always displayed toward young Friedheim, and his colleagues of that time often speak of the unusual distinction he achieved in their estimation through being selected frequently by Liszt as the soloist at concerts and festivals which the famous composer conducted.

Friedheim's association with Liszt meant more to him than merely the acquirement of piano lore, and through hard study and the intelligent utilization of every moment spent with his illustrious teacher, he pushed his general musical development far beyond that of most of his fellow pupils in Weimar. He laid the foundation there for that broad knowledge of the tone art which was to enable him later to conduct symphony orchestras successfully, and to compose an opera which was received with much favor in Germany.

With the first series of recitals given by Friedheim after Liszt sent him forth equipped with the Nothing of piano mastery, the young keyboard hero at once conquered that all devouring dragon, Criticism, and has held the beast in fawning subjugation ever since. And no wonder, for in Friedheim are united all the artistic virtues best beloved by the fraternity that fulfills a noble mission at an ignoble wage. Those critics who cry for uncompromising artistic sincerity, a technical equipment that seeks not to display but only to interpret, and a penetrating insight into the purpose, method, and moods of composers—such

exacting searchers always have found in Friedheim the actual embodiment of the ideal they professed to worship.

As for the public, more inclined to acclaim less severe musical joys, while they respected Friedheim's fine regard for the formalities of his art, they loved his novel manner of disregarding the hackneyed order in his programs, his unswerving fidelity to his belief in Liszt as a composer, and his peculiarly buoyant and full blooded piano attack, a youthful characteristic which Friedheim has retained—more's the joy!—through all his many years of public playing.

There is no need to go into details of the Friedheim performances of last Sunday afternoon, and to enumerate singly the many valorous deeds of the interpreter, the scholar, and the virtuoso. In all three roles Friedheim displayed the qualities of musicianship, tone, and technique which have won for him the high place he holds in the ranks of the world's great pianists. If any separate items impressed themselves on the listener's memory above the general standard of excellence, they probably were the powers of musical characterization displayed in the Beethoven variations (a work too seldom heard nowadays), the extraordinary finger agility brought into play for the Weber excerpt and the Chopin study in thirds, the bravura investing the Rubinstein performance, and the wealth of poesy and passion employed to sound all the picturesque phases of Liszt's matchless Paganini transcriptions.

In conclusion came encores galore, insisted upon unanimously by an audience fully aware of the uncommon significance of the Friedheim piano presentations.

## Connell's Continued Success.

Horatio Connell continues his successes in concert. He sang in "St. Elizabeth" recently at Alton, Pa., and last week in Philadelphia with the Symphony Orchestra, where he had a big reception. After a half dozen recalls he gave as encore "Huntsman, Rest" (Schubert), words by Sir Walter Scott and orchestrated by Brahms for Mr. Connell's old teacher in Germany, Prof. Julius Stockhausen. The parts were in manuscript, copies having been made for and presented to him with five Schubert songs so orchestrated, this being one of them. This was the first performance in America and Mr. Connell is the only person in possession of copies.

The Philadelphia press said:

The assisting artist of the occasion was that admirable basso, Horatio Connell, whose noble voice and finished methods were admirably and impressively displayed in a superbly sonorous and dignified delivery of Beethoven's "An die Hoffnung."—Philadelphia Inquirer, March 16, 1912.

Horatio Connell gave a fine rendering of Beethoven's "An die Hoffnung." Connell has a high bass voice which enables him to cover a wide range of song literature. Particularly sympathetic in quality, he is eminently fitted, through his vocal endowment, for the style of music of which yesterday's selection is a notable example. He was accorded a gratifying reception, being recalled several times and finally yielding to the clamor for an encore by singing "Huntsman, Rest," by Schubert, words by Scott.—Philadelphia Record, March 16, 1912.

Horatio Connell was the soloist and sang with finish and authority. Mr. Connell has been heard in this city several times since his return from abroad, but on no previous occasion did he demonstrate his talents so admirably as yesterday. There is no defect in Mr. Connell's sonority, amplitude and fullness of tone.—Philadelphia Evening Telegraph, March 16, 1912.

Horatio Connell as soloist was cordially received. His voice is of exceptional range and has a rich and sympathetic quality. He sings with admirable ease, fluency and artistic finish, with notable smoothness and expression and gave the dramatic Beethoven aria with fine effect.—Philadelphia Evening Bulletin, March 16, 1912.

Horatio Connell, baritone, with an excellent reputation at home and abroad, displayed his admirable resources in Beethoven's aria, "An die Hoffnung." Mr. Connell is a sincere and efficient artist singing always with exceptional taste and polish.—Philadelphia North American, March 16, 1912.

Horatio Connell has a high bass voice which enables him to cover a wide range of song literature. Particularly sympathetic in quality, he is eminently fitted, through his vocal endowment, for the style of music of which yesterday's selection is a notable example. He was accorded a gratifying reception, being recalled several times, and finally yielding to the clamor for an encore by singing Schubert's "Huntsman, Rest," the words of which are by Sir Walter Scott. This is one of five Schubert songs orchestrated by Brahms for his friend, Julius Stockhausen, the vocal instructor with whom Connell completed his studies. Previous to the death of Professor Stockhausen he presented the Brahms arrangements, still in manuscript, to Connell, who has the distinction of possessing the only copies extant. The performance of the orchestrated song yesterday marked its first presentation to an American audience. The Brahms setting is ideal, the horns suggesting the hunting song before the words are heard.—Philadelphia Record, March 16, 1912.

## Sacramento Saturday Club.

The 327th recital of the Saturday Club, of Sacramento, Cal., took place on March 16 in the High School auditorium in a program rendered by Robert Lloyd, Edna Farley, Lina Frozee, Mrs. Egbert Brown, Luella Martin, Mrs. William Murcell and Florence Linthicum. Zueletta Geery was at the piano.

The 328th recital was given on March 18 at Theater Diepenbroek by Efram Zimbalist, violinist.

# NAPLES

NAPLES, Italy, March 12, 1913.

Impresario Commendatore De Sanna has given the habitues of the San Carlo this winter an operatic season of unusual excellence. In achieving such results he has been fortunate in having the artistic assistance of the eminent Maestro Leopoldo Mugnone and an exceptionally fine roster of artists. Great interest naturally centered in the production of the two novelties, "La Fanciulla del West" and "Isabeau." No expense was spared in staging the two operas and putting them on with magnificent stage equipment and competent artists. Since the opening of the season in December we have had also "Norma," "Tristan and Isolde," "Don Pasquale," "Traviata," "Rigoletto," "Nabucco," "Mefistofele," "Salome" and "Arlesiana." Among the most pronounced personal successes have been Maria Farneti's and the tenor Grassi's in "Isabeau," the tenor Ferrari-Fontana's in "Tristan," Mazzoleni's in "Norma," Rosina Storchio's in "Traviata" and "L'Elisir d'Amore," and De Angelis' in "Mefistofele." This year a decided improvement could be observed in the orchestral body. It is said that a large number of players have been retired on the pension list and a new and competent element engaged to fill the vacancy.

Paolo Tosti will be in Naples this week to assist at a concert to be given Saturday afternoon at the San Carlo for the benefit of the Neapolitan Journalistic Union. The composer will accompany several of the San Carlo artists in his songs. Among the singers who will be heard are Maria Farneti, Garavaglia, Rinaldo Grassi, Jose Palet, Fati-Canti and De Angelis.

The Department of Public Instruction has chosen Maestro Guido Fano to take the post left vacant by the death of Martucci as director of the Conservatory San Pietro a Majella, Naples. Maestro Fano was one of the best known disciples of Martucci and has given excellent proof of his ability during the past several years in his capacity as head of the Conservatory of Parma.

The many Neapolitan admirers of the American prima donna, Meta Reddish, follow with keen interest the development of the youthful artist's career. Her lovely voice and exquisite interpretation in "La Sonnambula" last season at the San Carlo have left an indelible impression with the Naples public as well as a strong desire to hear the charming singer in other operas. It is reported that the artist will be a member of the San Carlo forces next season. At the close of her engagement in Venice in the fall the prima donna accepted a contract for fourteen appearances at the Leghorn Opera from December 15 to

January 20. Of her interpretation of Violetta the Leghorn journals speak in the most enthusiastic terms, one competent critic stating that not since the palmy days of Gemma Bellincioni has a more ideal and dramatically correct and effective delineation of the Dumas-Verdi heroine



META REDDISCH.  
As Violetta in "Traviata."

been heard on the Italian operatic stage. From Leghorn the artist went to the Teatro Guglielmi, Massa, where she made ten appearances to sold-out houses. From Massa the young singer was engaged for the Teatro Politeama of Carrara for special performances of "La Traviata" and here she was also received with enthusiasm by the rather

cold public of the marble city. I am advised that she has been offered an engagement with splendid conditions at the Politeama Fiorentino in Florence for the month of May. It is evident that a brilliant career is open for this gifted young woman.

A concert will be given this evening at Naples' most aristocratic club, the Union. An orchestra will play selections from Wagner, Van Westerhout, Catalani and Thomas, and the soprano Farneti, the basso De Angelis and the tenor Grassi will be heard in airs from "Don Carlos," "Gli Ugonotti," "Africana," "Capuleti e Montecchi" and "Adriana Lecouvreur."

It is reported that impresario Walter Mocchi will have the distinction of first producing Wagner's "Parsifal" in the Italian version. Signor Mocchi intends to present the work at the Teatro Colon of Buenos Aires during the season of 1913.

Last Wednesday a concert was given at the Sala Maddaloni, Naples, by Una Fairweather, mezzo-soprano, an American pupil of Maestro Carlo Sebastiani; Mescher Parker, a young Dutch cellist, and Franco Napoletano, pianist, a former pupil of Martucci. Miss Fairweather sang with much success airs by Paisiello, Pergolesi and Donizetti, as well as a song by the Baroness Campagna entitled "Attesa." Mr. Parker played several numbers effectively and was accompanied ably by Maestro Napoletano, who was heard also in soli by Debussy, Strauss, and in his own composition, "La Nuit."

A concert was given recently at the Liceo Rossini of Pesaro to commemorate the one hundred and twentieth anniversary of Rossini's birth. An immense audience heard the program, which opened with an address by Innocenzo Cappa on the composer's life and operas. The conference was followed by a composition for full orchestra and mixed chorus entitled "Canto eroico," especially written for the occasion and directed by Maestro Amilcare Zanella. Rossini's "Stabat Mater" was then given with Celestina Boninsegna, Alasia, Chiodo and Bettoni, soloists.

The violinist, Mischa Elman, will soon be heard in Naples in recital. The distinguished young artist created a veritable furor in Rome last Tuesday at the first of a series of concerts he is giving at the Augusteum, with the assistance of an orchestra under Maestro Molinari. His program numbers at the above concert were the Mendelssohn concerto, the Tschaiowsky "Serenade Melancolique," the Wagner-Wilhelmj "Album Blatt" and Paganini's "I Palpiti."

Elizabetta Oddone, the gifted singer and writer of songs, was heard recently in a series of song recitals at the Conservatory Giuseppe Verdi, Milan. The artist's programs embraced seldom heard antique airs and classic ballads from the old Italian school of song.

Lehar's new operetta, "Eva," will have its Neapolitan premiere within the week at the Teatro Bellini.

At Cremona, Maestro Vigna resurrected Ponchielli's opera "Lina" as a novelty for the carnival season in that city. The idea was most happy for the work was given with great success both artistically and financially. "Lina" was produced for the first time at the Teatro Dal Verme of Milan in November, 1877.

Last Thursday evening the opera season at the Teatro Massimo of Palermo was inaugurated with "Gioconda." The season this year will be of short duration, the repertory embracing only four works. C. R.

## Concert at Nice.

A concert on March 14, in Nice, at the Mediterranean Club Hall, was participated in by the well known "Concerts Rouges," the orchestral organization of Paris, and Lily Braggiotti and Berthe Merol. The latter sang arias from "Boheme" and "Tosca." Madame Braggiotti sang "The Minstrel Boy" and "The Prison," composed by S. B. Schlesinger, and the orchestra played several orchestral numbers of his. It was in the second part that Mlle. Merol sang the opera arias with the orchestra, and Madame Braggiotti, accompanied by her husband, Isadore Braggiotti, sang old Italian songs. It was the most successful concert given this season at Nice.

## Cottlow's New York Program.

Augusta Cottlow, the American pianist who has been playing in the Far West since the early part of the year, will give her only New York recital at the Belasco Theater, Sunday afternoon, April 21. Miss Cottlow's program is to include compositions by Bach, Chopin, MacDowell, Debussy, Rachmaninoff and Liapounoff.

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Usher—No; they are singing opera in English.

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## Publications and Reviews.

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

### G. Schirmer, New York.

"ANTHOLOGY OF MODERN FRENCH SONG." A collection of thirty-nine songs with piano accompaniment, by modern French composers, collected and edited by Max Spicker.

Among the many fine albums published by this house of Schirmer—famous for beautiful editions—there are few of more interest to the musical public than this anthology. The Greek name it bears means flower-gathering; and truly no name is more appropriate for this collection of musical flowers, culled from among the more serious works of the composers of sunny France. Among these modern songs are to be found plenty of variety of styles; for though Saint-Saëns, Massenet and Debussy are all thoroughly French, yet no one could possibly mistake their work and ascribe it to another one of the three. The virility of Saint-Saëns in his Persian melody, "In Solitude," the feminine graces of Massenet in his "First Dance," and the vague charm of Debussy in his weird and atmospheric "Evening Fair," are in themselves enough to refute any charges of monotony that might be laid at the door of the collector of thirty-nine songs of recent date from one school. Bizet's "In the Woods" seems almost old fashioned beside some of the newest French songs. D'Indy's brilliantly accompanied "Sea Song," Lalo's dainty "Lark's Song," Vidal's passionate "Were I Sunshine," and César Franck's melodious "Marriage of the Roses" are some of the more conspicuously attractive songs of this well edited and beautifully printed album.

"A SECRET FROM BACCHAUS." Song. Words by Paul Stevens, music by Bruno Huhn.

The composer has put a good deal of the spirit of a King Charles drinking song into this broad and melodious song. It is a relief to meet with a fine, manly work now and then, that is not a love song.

### Clayton F. Summy Company, Chicago.

"STUDIES IN SIGHT READING, FOR THE PIANO." By Mary Frances Frothingham.

The preface accurately describes these useful exercises: "These studies are presented as material from which the student may acquire a certain familiarity with the fundamentals of accurate sight-playing. They are designed to train the eye to see keyboard and staff relations, to develop rhythmic feeling and to give practice in observing details which frequently escape the attention of the sight-player—such as signatures, ties, rests, time value of notes, repetition of chromatics, etc." We need add no more than to say that there are too few works on sight-reading.

"THE ORGAN." A series of compositions and arrangements for the pipe organ, including march in B flat, pastorelle in F, grand chœur in A flat, by William Faulkes; melody in E, by William S. Waith; "Cantilene Rustique," by Gatty Sellars; "Night Song" and interlude, by Herbert J. Wrightson, and berceuse, by Julia Mary Canfield.

The excellence of the editing and printing of these works is beyond reproach, and the works themselves are all well written and far above the average organ piece in musical interest.

"FRÜHLING," "GESTORBEN," "ELDORADO," "MY LOVE'S AWA." Four songs. Music by Alfred A. Oberndorfer.

These are good examples of the modern German style in music, with the intensity of feeling, and richness of harmony, as well as the deliberate tempi of the characteristic German love song. Notwithstanding the harmonic elaboration of the accompaniment the composer has kept his voice part simple and singable. The German songs have also English words.

Idylle, and Arabesque, two comparatively easy piano solos by Alfred A. Oberndorfer, are pleasing additions to the young pianist's list and useful to the teacher as well.

"BAL MASQUE." By René L. Becker.

Three little pieces for very young players, "Marche des Pierrots," "Les Tambourins" and "Petite Colombine," are

exactly what little children like. The pieces are well fingered and clearly printed.

"A L'ABANDON." Valse brillante, for piano. By Julius K. Johnson.

This belongs to the more ambitious class of compositions and must come in for more serious criticism. Compared with the valse of Chopin, for instance, this valse is commonplace and cheap. Compared with the popular music of the day it is high class. It belongs, therefore, between the good and the bad schools, according to the side from which it is viewed. It is a pleasing and showy drawing room solo, however, that will please when it is well played by a pianist with sufficient technic.

### P. Neldner, Riga and Leipzig.

"KREMON." A May night impression for piano. By Hermann Hans Wetzler.

This nocturne must be approached only by the pianist who has technic of a high order. Those delicate running passages for the left hand are atrocious when played heavily, and mysteriously delightful when coaxed from silence by the hand of a master. In fact, the whole difficulty of this composition lies in the left hand. We certainly cannot commend the way in which it has been sent into the world by the publisher. This reproduction of the composer's handwriting can have no interest for the general public. We think H. H. Wetzler is injuring, rather than helping, his chances as a composer by offering so illegible an edition to the public. This, of course, has no bearing on the merit of the composition.

### All of Klein's Works to Be Published.

There is a movement on foot for the purpose of publishing the complete works of the late Bruno Oscar Klein. There are two compositions missing, namely the score of the cantata "Columbus," which was given in Carnegie Hall in 1893, and also "MinneLied," for soprano, violin and piano. Information regarding these scores may be obtained by addressing THE MUSICAL COURIER.

For the good of every one concerned, "Mona" should be put out of the way as quickly as possible. If it survives six performances altogether at the Metropolitan, this season and next, then I shall call loudly for a revival of Oscar Hammerstein's "Kohinoor," which came nearer to being American and to being grand opera than Professor Parker's combination of "Elementary Principles of Orchestration" and the "Manual of Harmony."—Town Topics.

### Spalding Proves Unusual Violinist.

The recent press opinions on Albert Spalding, soloist, with the St. Louis Symphony Orchestra, are herewith appended:

Albert Spalding, the American violinist, was the soloist with the St. Louis Symphony Orchestra.

He chose for his opening number Mendelssohn's concerto in E minor. This work is excellently adapted to bring forth whatever technic and tone that may lie in the instrumentalist.

Mr. Spalding did it the very fullest justice. His bowing was wonderful, and a better expressionist of tone has not been heard in the Odeon for many seasons.

At the finish of the concerto the entire orchestra got up and applauded the soloist, the violinists being especially enthusiastic. This is proof that Mr. Spalding's performance was most admirable.

As an encore number, accompanied by Conductor Zach on the piano, he played "Spanish Dances," a number which demands most perfect technic. The audience joined in the applause of the orchestra, and the appearance of the young violinist must be set down as exceedingly successful.—St. Louis Republic, March 23, 1912.

Yesterday's concert of the St. Louis Symphony Orchestra, which will be repeated this evening, was uncommonly enjoyable. Albert Spalding, the soloist, a young American violinist who came to St. Louis with an excellent reputation, proved eminently deserving of the high claims made in his behalf.

His program number, the beautiful Mendelssohn concerto for violin in E minor, was quite convincingly interpreted, the player revealing a satisfying blend of power and delicacy in his work.

It was a pleasingly cumulative achievement, so to speak, beginning modestly, with proof of worthiness equal to the demand of the theme's development in the first movement, rising then, and very delightfully, to the appeal of the charming andante of the second, and closing triumphantly with a brilliant playing of the finale, a spirited "allegro molto vivace" movement that calls for technic and atmospheric coloring alike. The audience was distinctly appreciative and unusually enthusiastic in its approval of Mr. Spalding's genuinely good performance.—St. Louis Post-Dispatch, March 23, 1912.

### Columbus Pianist Presents Successful Pupils.

Effie Nichols, the successful Columbus pianist and teacher and a former pupil and assistant of Alberto Jonas in Berlin, gave a recital of her pupils that for excellence of performance, and because of the interesting program deserves special mention. All the pupils displayed a beautiful touch, a good command of shadings and well developed clear technic. The recital was in every way a success and strengthens the reputation of Miss Nichols as one of Columbus' foremost piano teachers.

### Leopold Auer's Plans.

Leopold Auer, the distinguished violinist, will be located in Dresden, Germany, from June 1 to August 1 of this year. His address will be care of F. Ries, music publisher, Dresden. Mr. Auer will devote his time to teaching.

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# PHILADELPHIA

PHILADELPHIA, Pa., March 29, 1912.

The twenty-third pair of symphony concerts of the Philadelphia orchestra had the following program for Friday afternoon and Saturday evening, March 29 and 30. Conductor, Carl Pohlig; soloist, Madame Gerville-Reache, contralto:

Marche-Fantaisie (for orchestra and organ).....Guilmant  
(First time.)  
Wassili Leps at the organ.  
Symphony No. 3 (Rhenish) in E flat, op. 97.....Schumann  
Aria, O mon fils from *Le Prophète*.....Meyerbeer  
Madame Gerville-Reache.  
Lyric Suite .....Grieg  
(First time.)  
Hungarian March in C minor.....Schubert  
Instrumentation by Franz Liszt.

The soloist, Madame Gerville-Reache, has delighted audiences all over the country, not only with her beautiful voice but with her artistic interpretations, and the aria which she chose for today's program was one which has given her a great reputation in the operatic world. So insistent was the encore that she sang again. The program, which included two new selections, made a direct appeal to the audience, no matter what might be the favorite school of music. The audience seemed to be in excellent spirits and the concert of today can easily be said to have been one of the best this season.

The attention of the public is drawn to the change of date for the matinee of Friday, April 5, to Monday, April 8.

The Musical Art Club, seventeenth and Chestnut streets, gave an informal reception to Henri Scott, on Wednesday evening, March 27.

The John McCormack recital, which is for the benefit of the Children's Homeopathic Hospital, will be given to-night at the Academy of Music.

The concerts given by the Philadelphia Orchestra in Camden have awakened so much interest that a committee has been formed to promote interest and especially to arrange for a subscription sale of seats for the coming season. In addition to this plan the women are preparing

## Gabrilowitsch Displays Personality.

Following are several comments on the pianistic achievements of Ossip Gabrilowitsch from Berlin and Dresden papers:

Again yesterday Gabrilowitsch sustained his reputation as a ripe, finished musician and as an unrivaled technician. It is impossible to play Bach's B minor prelude and fugue more poetically and clearer than he did. The most exacting Beethoven specialist cannot have found the least thing to object to in his interpretation of the A major sonata, op. 2, No. 2. We have seldom heard the Schumann G minor sonata played so brilliantly, so stormily, and with so much spirit.—Neuste Nachrichten, Dresden, March 18, 1912.

In his last recital Gabrilowitsch proved once more that he belongs to the very first rank of the virtuosos. It is a sincere pleasure to listen to his playing, for he has absolute command of every side of his art and fine taste thereto. His throughout musical nature gives special worth to his interpretations.—Reichshote, Berlin, March 3, 1912.

A few weeks ago Ossip Gabrilowitsch gave us proof of his really artistic nature with a Brahms program. Yesterday he played the Beethoven A major sonata from op. 2 and the Schumann G minor, giving to both a strongly personal cast, but at the same time a moving and convincing reading. Two short compositions of his own, naturally very "pianistic," were thoroughly effective.—Dresdener Anzeiger, Dresden, March 18, 1912.

The program which Gabrilowitsch played yesterday was well calculated to display his extraordinary ability as a pianist. Not only has he mastered all technical difficulties, but he has also so grown to be one with his instrument, to play always so pianistically, that he has but few rivals. Schumann's G minor sonata was played with splendid clearness and fine feeling for the dynamics. In spite of the broadness of the interpretation none of the details were neglected. His playing moved the audience to most energetic acknowledgment of its enthusiasm.—Dresdener Nachrichten, Dresden, March 18, 1912.

Gabrilowitsch plays Bach, Beethoven and Schumann with a fire and with a refined soulfulness which seems to bring new life into the well known numbers. On the other hand, his playing of the compositions from Liszt, Sapellnikoff and Glazounow showed him to be one of the chosen on the technical side as well. It takes a real genius to bring an audience out of its usual polite reserve and to call forth the shouts and cries of approval which greeted Gabrilowitsch's playing at the Beethoven Saal.—Berlin letter, Tageblatt, Dortmund, February 21, 1912.

## Denison Conservatory of Music.

The third faculty recital at the Denison Conservatory of Music, Granville, Ohio, was given on March 24, at the Baptist Church, by Elizabeth Benedict, organist, assisted by John Moyses Priske, baritone.

On Wednesday evening, April 10, a Tchaikowsky recital

to hold a meeting at which musical themes will be discussed and interest aroused in orchestral matters generally. In this work the Philadelphia management is co-operating.

Eleanor de Cisneros, of the Philadelphia-Chicago Grand Opera Company, was the distinguished guest at the regular yearly reception given by the Matinee Musical Club on Thursday evening, March 28, at 1819 Walnut street. At these annual functions the club members are always at their social best, and this occasion was most brilliant. Mrs. C. C. Collins, president, was assisted in receiving by Madame Cisneros' personal friends, Mrs. Perley Dunn Aldrich and Mrs. F. W. Abbott, and the board of directors. Madame Cisneros still further honored the occasion by singing "Cry of the Walküre" and "My Heart at Thy Sweet Voice."

Luther Conradi, pianist, gave the following program at the residence of Mrs. Charles Yarnall, Seventeenth and Locust streets, Wednesday evening, March 27:

Thirty-two variations in C minor.....Beethoven  
Two Minuets in G and E flat major.....Beethoven  
Sonata (pastorale) in E minor.....Scarlatti  
(Tausig concert arrangement.)  
Novelette in E major.....Schumann  
Vogel als Prophet.....Schumann  
Persian Song .....Burmeister  
Capriccioso .....Burmeister  
Five etudes from op. 10 and 25.....Chopin  
G sharp minor (thirds).  
F minor (polyrhythmic).  
C major (toccata).  
E major (nocturne).  
G flat major (Butterfly).  
Scherzo from op. 35.....Chopin  
Chant Polonais (Souhait d'une jeune fille).....Chopin-Liszt  
Eglogue (from *Années de Pèlerinage*).....Liszt  
La Campanella .....Liszt

## CALENDAR FOR THE WEEK.

Beethoven sonata evening, Henry Such, violinist; Mauritz Leeson, pianist, Orpheus Club Rooms, Wednesday evening, April 3.  
Philadelphia Orchestra, Academy of Music, Saturday evening, April 6; conductor, Carl Pohlig.  
Philadelphia Orchestra, Academy of Music, Monday afternoon, April 8; conductor, Carl Pohlig.

JENNIE LAMSON.

will be given in Recital Hall, and on Friday evening, April 12, "Pinafore" will be presented in the Town Hall, for the benefit of the Engwerson Choral Society.

## Osborne-Hannah Re-engaged for Chicago Opera.

Jane Osborne-Hannah, soprano, has been re-engaged for the third consecutive season with the Chicago Opera Company. She completed her season (which began with a per-



JANE OSBORNE-HANNAH.

formance of "Die Walküre" last November in Philadelphia) in a performance of "Natoma" in Washington, D. C., March 23, before a sold out house including the President of the United States and party.

Her appearance in "Lohengrin" in Philadelphia on

March 15 was her 100th performance of Wagner, and, while this, in itself, is an achievement that few native American sopranos can boast of, it is all the more remarkable since she is not known as a Wagnerian singer exclusively. Abroad and in this country as well, she has met with some of her greatest successes in the Italian and French repertory, notably as Madame Butterfly, Nedda, Aida, Marguerite, Mimi, etc.

Madame Hannah has some concert engagements yet to fill in April and May, after which she will go to Northern Italy for special study and later to the Black Forest, where she has spent the past few summers and where she finds opportunity to indulge in her favorite pastimes of climbing, tramping and golfing.

## Mary Cheney Sings in Florida.

Mary Cheney, the New York soprano, gave a recital on March 8 at De Land, Fla., singing the following program:

Nymphs and Shepherds.....Purcell  
O Sleep! Why Dost Thou Leave Me (from *Semele*).....Handel  
Aria from *Armida*.....Gluck  
Du bist die Ruh.....Schubert  
Frühlingsglaube .....Schubert  
Aus meinen grossen Schmerzen.....Franz  
Waldeinsamkeit .....Regner  
Oz Fine Day, from *Madam Butterfly*.....Puccini  
Prayer from *Tosca*.....Puccini  
Through a Primrose Dell.....Spross  
Will o' the Wisp.....Spross  
From the Land of the Sky-blue Water.....Cadman  
The Moon Drops Low.....Cadman  
Last Night I Heard the Nightingale.....Salter

Appended are the press opinions:

Mrs. Cheney possesses a peculiarly clear sweet voice, singing the highest notes with purity and marvelous ease.—De Land News.

Mrs. Cheney's program displayed the artistic powers of a finely trained voice of remarkable sweetness and freshness; her charming personality, modest dignity of manner, combined with the artistic worth of her truly great singing gave a pleasure and satisfaction which marked that evening as one rare occasion.—The Supplement.

An appreciative audience enjoyed the song recital at the University Auditorium last Friday night. It was one of the musical treats of the season. Mrs. Cheney is a soprano of national note. Her voice is clear, sweet and rich in tone.—Volusia County Record.

## Francis Rogers' Season.

March was a busy month for Francis Rogers with numerous concert engagements, several of which were in or near Greater New York, but concerts in Wilmington, Del., Schenectady, N. Y., and Washington, D. C., necessitated several nights on the train. In addition to this there were five Sundays of singing at the Cathedral of St. John the Divine, New York, where Mr. Rogers is baritone soloist, and many hours of teaching. Although Mr. Rogers limits the number of his pupils, in order not to interfere with his concert work, he has a good sized class of senior students, several of whom are likely to make a name for themselves in the professional world.

Following are two press comments:

His singing showed consummate artistry in its delicate shades of feeling, and the sympathetic and magnetic quality of his voice caused much expression to be conveyed by its actual tones.—Wilmington Morning News.

His voice is beautiful and his technic and his art are so good that it would be superfluous to make them the subject of comment. Mr. Rogers is an artist with full powers of interpreting vocal music. The program looked very interesting, but as it progressed was found to be marvelous as bringing out the various phrases and styles of the delightful field of song.—Schenectady Gazette.

## Soder Hueck's Musicales.

Ada Soder Hueck gave a reception and musicale to a large number of her friends at her studio, 1425 Broadway, New York, last Wednesday evening. Madame Soder Hueck has many pupils, and some of them were heard on this occasion and showed splendid results of their teacher's art. A number of excellent voices, both male and female, were heard in operatic arias and songs.

Madame Soder Hueck, who was a prominent opera singer, is showing fine results in her studio.

Among the pupils of Madame Soder Hueck are Miss Ellerbrook, possessor of a fine contralto voice; Mrs. Walsh, also an exceptional contralto, as well as Mrs. Alvin Kranich, of Dresden, Germany, who has a warm soprano voice, and is coaching in English.

## Prodigy for Flesch.

Mrs. David Jayne Hill, wife of ex-Ambassador Hill, is interested in a lad who is a violin genius, and is in Berlin, where the boy is taking lessons from the master, Carl Flesch. Mr. and Mrs. Hill are at present residing in Paris and enjoying French music. The Flesch studio is overrun with violin pupils.

The duel between Pietro Mascagni and the Duke of Modrone has been called off. Perhaps Mascagni, as the challenged party, chose barrel organs at twenty paces.—Rochester Post Express.



# BOSTON

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BOSTON, Mass., March 30, 1912

A most delightful Sunday musicale was given by Anna Miller Wood at her charming studio in the Pierce Building on the afternoon of March 17. Miss Wood, looking very picturesque, received her guests, some seventy in all, from half past four until five, when a short musical program was given by some fellow musicians, Mr. and Mrs. George Hills (Charlotte Williams), who each sang a group of songs, Miss Denervant, a young Californian pianist, who is fast making a reputation for herself in New England, and for a closing number the "Rigoletto" quartet, sung by Mr. and Mrs. Hills, Miss Wood and Percy Hunt, with much spirit. Following the musical program tea punch was served and a pleasant social hour enjoyed by all.

The concert of chamber music given by the American String Quartet included a sonata for violin and piano by Faure, and a quintet for viola, cello, piano and two violins by Dvorák. In addition to the ensemble numbers a group of piano pieces by Debussy, Bartok, Faure and Chabrier, played by Heinrich Gebhard, also added to the enjoyment of the interesting program which drew a good sized audience to Steinert Hall on the afternoon of March 25.

Most enthusiastic were press and public alike anent Ethelynde Smith's recent appearance at the annual musicale of the Lawrence (Mass.) Woman's Club, of which the Lawrence Telegram spoke as follows:

The little lady from the Pine Tree State, Ethelynde Smith, was most captivating. Miss Smith is the happy possessor of a certain joyous quality of voice, sweet, versatile, full and free as a bird's, and very charming withal.

Miss Smith makes her appearance as soloist at the musicale of the Rubinstein Club, at the Waldorf-Astoria, New York, on April 13.

The recital given by Alwin Schroeder, cellist, and Kurt Fischer, pianist, at Steinert Hall, March 26, offered a conventional program which, however, had its pleasing features.

A very successful assembly of intermediate and advanced students of the Fox-Buonamici School was held March 23, with the following participants: Miss Goldshine, Gladys Atkins, Constance Turner, Helen Ambrose, Doris Russel, Louise McAllister, May Simmons, Nellie Gahn, Ruth Turner, Esther Rosenblum and Ruth Lavers.

An informal recital by pupils of Anna Miller Wood, Edith Bullard and Mrs. Lomas (themselves artist pupils of Miss Wood) was given at Loughton Hall, Pierce Building, March 27. The noticeable feature of this recital was the manner in which Miss Wood's pupils have grasped

her excellent vocal principles, and in turn have handed them on to their pupils. Those participating on this occasion were the Misses Brown, Strickland, Harrison, Greene, Knight, Elgee, Mandeville, Keeney and Mesdames Brigham, Lomas and Phinney.

In addition to several dates for April not yet announced, Jessie Davis will play in Lowell, Mass., April 15, and before the Friday Morning Club of Worcester, April 22.

At her song recital in Steinert Hall, March 28, Laura Comstock Littlefield revealed a well trained voice of pleasing quality. It was unfortunate, however, that, due to a slight nervousness on this occasion, Mrs. Littlefield did not show her capabilities at their very best. Arthur Sheperd was the accompanist.

Lewis Harlow, of East Milton, one of the younger students of the Faelten Pianoforte School, played one of his own compositions at the school recital held in Huntington Chambers Hall, March 28. The piece, a chorale in D major, elicited much favorable comment from those present, and the young composer was heartily applauded.

Evelyn Scotney and Edward Lankow, of the Boston Opera Company, gave much pleasure to a large audience at Tremont Temple, March 28, by their concert of Scottish songs interspersed with familiar operatic fragments.

The tenth anniversary of the New England Conservatory Student Orchestra was fittingly celebrated by a concert of Beethoven's works given by this organization at Jordan Hall, March 29. To add still further eclat to the occasion Prof. Carl Baermann, of the faculty, made one of his rare public appearances, playing the G major piano concerto with the purity and beauty of tone, the artistic finish and mastery of technical resource which has earned him the deservedly high reputation he enjoys in this city. The performances of the orchestra under Mr. Chadwick's authoritative leadership was also brilliant, making this celebration a memorable event in the history of the conservatory.

Sailing on the Adriatic from New York, April 4, are Director Russell, Edward Lankow and Edmond Clement, of the Boston Opera Company.

The particular feature of the twentieth pair of concerts by the Boston Symphony Orchestra, March 29 and 30, was the performance of Rachmaninoff's symphony in E minor, a work of varied and glittering color, of rich rhythmic sweep and powerful climaxes. The other orchestral offering was Mendelssohn's overture to "A Midsum-

mer Night's Dream," while Bessie Bell Collier, as soloist of these concerts, in place of Mr. Noack, who suffered a slight accident to his wrist, played the first and second movement of Bruch's G minor concerto for violin with musical sincerity 'tis true, but indifferent success, since she is not of the rank which would entitle her to an appearance at these concerts.

Announcement of the impending visit of the Metropolitan Opera Company sets April 15, 16 and 17 as the dates, and "Tannhäuser," "Koenigskinder," "Cavalleria Rusticana" and "Pagliacci" and "Lohengrin" as the works to be performed. The artists will be the same who have filled the roles in New York, with the exception of Alice Nielsen as Nedda, which will be her first performance of this role on any stage.

BLANCHE FREEDMAN.

## On the Right Track.

CINCINNATI, Ohio, March 29, 1912.

To The Musical Courier:

Thank you for your recent fine and discriminating editorial appreciation of Brahms. I have had that feeling for years.

You say: "We even know those who find a higher inspiration in the lofty majesty and veiled grandeur of Brahms than in the 'native wood notes wild' of the Shakespearean Beethoven." I am one of those who find that "higher inspiration," and in my scheme of things symphonic, I count nothing as a true symphony before the Beethoven third. And the only great symphonies ever composed are, in my estimation, the Beethoven third, fifth, seventh, ninth, and the Brahms first. I do not go back as far as Von Bülow to find the beginning of symphonies, for while there are many beautiful things in the works of Haydn and Mozart, I do not count them as truly symphonic. And so in symphonic literature I count only five true symphonies, the five mentioned above. I am not yet familiar enough with the second, third and fourth Brahms symphonies, but perhaps I will add those later.

Sincerely yours,

B. B. B.

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# MUNICH

MUNICH, March 13, 1912.

Sandra Droucker (Mrs. Gottfried Galston) gave her third and last recital of the season last Wednesday evening with the following unusual and very interesting program: César Franck, prelude, chorale and fugue; Rachmaninow, three preludes; Debussy, "Evening in Grenada," "Goldfishes," "Evening," "The West Wind," "The Goldenhaired Maiden," "Minstrels"; Liszt, "St. Francis Walking on the Waves," "Au bord d'une source"; Busoni, giga, bolero, e variazione (after Mozart), "Introduzione e Capriccio" (Paganinesco). Most of the Debussy numbers, the Rachmaninow preludes and Busoni's compositions were played for the first time in Munich. The pianist's playing of the Debussy numbers deserves to be mentioned particularly. I have heard a great many pianists play compositions of Debussy, but not one was so satisfactory as Sandra Droucker. The works seem exactly suited to her temperament and style of playing. "The Goldfishes" (it seems as if the cat must have had her paw in the bowl), "The West Wind," with its MacDowell-like harmonies, and the humorous "Minstrels" were especially fine in effect. The César Franck number was played with excellent taste and the Rachmaninow preludes (op. 23) brilliantly performed, turned out to be especially to the taste of the audience. I could not remain for the close of the concert, but the critics of the local press particularly praise her playing of the very pianistic compositions of Busoni. There was a large audience and the artist was heartily applauded.

The next evening Dr. Heinz Pringsheim, a young Münchener, made his debut as conductor in a chamber symphony concert, directing a small orchestra made up of members of the Konzertverein Orchestra, with Richard Rettich as concertmaster. The program was as follows: Friedrich Reisch, serenade in B flat major and three seldom heard compositions by Mozart, "Divertimento" in D major, scene and cavatina, "Ah, lo previdi" for soprano and orchestra, symphony No. 3, in E flat. Reisch is a young Munich composer of much talent and considerable originality, from whom I think something will be heard later unless he gets lost in the mazes of ultra modernity, toward which he seems to be tending. This serenade is the new form of an early work, a septet for wind instruments, op. 2, and pleased me much better than the violin sonata, a later work, which I heard last season. Dr. Reisch has the ability to write interestingly, both melodically and harmonically. The serenade is in four movements, by far the best being the scherzo, melodically very original, exceedingly clever in orchestration, and especially distinguished by an absolutely original way of employing the bassoon as a solo instrument. The last movement was also good, while the andante and the first movement (allegro con moto) seemed at the first hearing to be more diffuse and to have fewer real musical ideas. The work is scored for strings (six first violins) and solo flute, oboe, clarinet, bass clarinet, bassoon and horn. It was sympathetically read by Dr. Pringsheim who, with the composer, was the recipient of hearty applause at the end. The three Mozart numbers were delightful. One too seldom has opportunity to hear these chamber works performed in their original form. Elizabeth Munthe-Kaas, the soloist, proved in the aria to be the possessor of a pure, well trained soprano. Dr. Pringsheim, who naturally has considerable still to learn about the technic of conducting, showed a thorough understanding of the musical content of each work.

Emilio Perea, "first tenor of the Royal Spanish Opera, Madrid, and of the Theater San Carlo, Naples"—at least, he was advertised by these titles—made his first appearance in Munich in a concert last Saturday evening, singing arias from old and new operas and a "Matinata" by Tosti, another by Leoneavallo, and a Neapolitan popular song. This is a young man who is sure to be heard in America later. Notwithstanding the extremely mixed nature of his program and the more doubtful musical value of most of its numbers, he succeeded, after overcoming his initial embarrassment at finding himself on the concert platform instead of on the stage, in working his audience up to real enthusiasm. He has a rarely beautiful voice of most sympathetic quality and is a real master of bel canto. There is still a tendency to force the extreme upper tones so that they are not of equal quality with the rest of the voice, but this is something easily corrected, as the tenor is still a very young man. He was recalled again and again and repeated three of the numbers at the close of the concert.

Sunday evening Frederic Lamond gave his last Beethoven program of the winter here, playing the "Fifteen Variations and Fugue," "Andante Favori," G major rondo, op. 51, No. 2, and three sonatas—A major, op. 101; C major, op. 2, No. 3, and the "Appassionata."

On the same evening Dr. Ludwig Wüllner appeared here in recital for the first time in many years, and as was to be expected, met with no less of a triumph than was accorded to him throughout his American tours. Unfortunately, I was unable to hear the concert, but the daily press, as usual, praises his consummate interpretative art, mentioning, too, the magnificent accompaniments of Conrad von Bos.

Last evening Sarah A. Wilder, pupil of Kate Liddle, made her debut here in recital, singing two groups of six songs each, Schubert's "Frühlingsglaube," "Die Forelle," "Gretchen am Spinnrad," "Geheimes," "Lachen und Weinen" and "Ständchen," and Brahms' "An eine Aeolsharfe," "Wir wandelten," "Immer leise wird mein Schlummer," "Nachtigall," "Feldeinsamkeit" and "Ständchen." Miss Wilder has a very pure, clear soprano voice, best in the high register. Her singing has improved greatly during the two years she has spent here under Miss Liddle, and is now very excellent. Above all, she has that which is so often wanting in young singers—a definite style. Her pianissimo, for instance in the "Feldeinsamkeit," is very beautiful. All her numbers were sung well;

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if any are to be singled out, perhaps "Gretchen am Spinnrad," "Immer leiser" and the Brahms' "Ständchen" were the best, aside from the "Feldeinsamkeit" already mentioned. A word of praise, is due, too, for the finely discreet accompaniments of Kapellmeister Heinrich Neidhart.

It was announced two weeks ago that Prof. Eberhard Schwickerath, City Music Director of Aachen (Aix la Chapelle), was likely to be made director of the Akademie der Tonkunst (Royal Academy of Music), as successor to the late Felix Mottl. Professor Schwickerath is a man who has won considerable name for himself in the German musical world, particularly as chorus director, and in this day of scarcity of big names would have been no unworthy successor of Mottl. But internal politics got sharply to work, and the "honor" of the directorship—incidentally the title of "director"—was saved for Prof. Hans Bussmeyer. As a matter of fact, Professor Schwickerath, who was called finally as simple "professor," will perform most of the musical work done by Mottl, while Professor Bussmeyer, as formerly during his codirectorship with Mottl, will attend to the business affairs of the institution, aided by a council made up of Professors Gluth, Kellermann, von Kraus and Schwickerath. It looks like another missed opportunity. If the academy is to be prevented from becoming a purely local institution it seems as if some one with a really big name, at least approaching that of Mottl's, is needed to attract scholars from outside. Formerly there were men enough to be had. Read this list of men who have directed at the academy: Franz Lachner, Hans von Bülow, Franz Wüllner, Hermann Levi, Franz Fischer, Richard Strauss, Bernard Stavenhagen, Hermann Zumpe and Felix Mottl.

Siegfried Ochs, the well known Berlin chorus director, came here as guest Monday evening to direct a splendid performance of five cantatas of Bach. The chorus was the Konzertgesellschaft für Chorgesang and the soloists Marie Möhl-Knabl, Maria Philippi, G. A. Walter, and the American bass-baritone, Theodor Harrison. Harrison had only

one solo to sing, "Beglückte Herde," in the cantata "Du Hirte Israel," but acquitted himself so well that Robert Louis, the leading South German critic, wrote: "His solo was so finely sung as to make one doubly sorry that the bass solos in the preceding cantatas had been cut out."

Mark Hambourg played last evening a program made up of the two Chopin sonatas, Grieg's ballade, and modern numbers by Debussy, Ravel and Cyril Scott. His playing was applauded heartily by a large audience.

The last sonata evening of those two splendid musicians and wonderful ensemble players, Arthur Schnabel and Carl Flesch, stood not one whit behind the high plane on which all of their work is kept. The program included two Beethoven sonatas for violin and piano, op. 30, No. 2, and op. 96, and the Schubert fantasia, op. 159. There are really no adjectives too strong to describe the perfection of their ensemble work. Schnabel played splendidly and Flesch seemed to produce even a more beautiful tone than usual. The fantasia, with its magnificent andantino, was particularly noteworthy.

On March 12, Prince Regent Luitpold, of Bavaria, was ninety-one years old. On the previous evening, following an old, old custom, the massed bands of the Munich garrison marched to the Max Joseph Platz, which lies before the Hoftheater and beside the Royal Palace, and, under the direction of the senior bandmaster, serenaded the venerable ruler. The scene was very picturesque with the electrical decorations on the front of the Hoftheater, the specially lighted square, the colored torches, the uniforms of the troops, and the black mass of people who fill the rest of the square. Prince Luitpold appeared at a window of the palace to acknowledge the cheers of the throng. Another old custom which still prevails is that of providing the drivers of the post wagons (for parcel delivery) with post horns, though as a matter of fact the horns now in use are only a variety of cornet. There is one driver, whose route lies in the center of the city, who is particularly musical. He often amuses himself by playing while his striker is delivering goods to the various warehouses. The other morning he started his program with a really artistic rendition of Adam's splendid "Noel," only to spoil it by following with "Love Me and the World Is Mine," a song which, long forgotten in America, has been very popular in the cafes here this past winter. I have, indeed, heard two drivers, who by chance were halted across the street from one another, give a very interesting program of old Bavarian folk songs in duet form on their horns. Naturally a crowd always collects to listen to the free music. The "leedle Cherman band" is, by the way, quite unknown in Germany—in fact, "pölezeilich verboten" in the cities, though one occasionally wanders about the country in summer to amuse the summer residents.

Among the interesting engagements for the Munich Wagner Festspiele next summer is that of Berta Morena, who has done so well this winter in her concert tour and at the Metropolitan. She will be heard as Brünnhilde and possibly as Isolde.

Mr. and Mrs. Charles Cahier have decided to remove their home from Vienna to Munich, where they will build a new villa in the Bogenhausen residential district. Madame Cahier's many engagements in Germany make Vienna an impractical place of residence for her, now that she has resigned from the Royal Opera there. On returning from her engagement at the Metropolitan Madame Cahier will appear in the Wagner Festspiele at Budapest and later in the summer in the same roles here.

Hermann Klum has a very interesting program for his last recital of the season, which will take place March 20. It will be made up of compositions in dance form, the composers arranged chronologically from Bach down to the modern, Leschetizky and Moszkowski. Frau Professor Kiefer, wife of the well known German cellist, Prof. Heinrich Kiefer, who has been studying with Klum for three years, made her first public appearance in a concert at the winter resort of Meran in Southern Tyrol, playing the piano part of the Dvorák cello concerto (with her husband) with great success. Herr Klum's last recital here was in the Royal Palace, where, by special command, he played a program before members of the royal family and the Infanta Isabella of Spain as guest. H. O. Oscoon.

### Fanning to Assist Pittsburgh Euterpeans.

After his tour in the South, Cecil Fanning, the baritone, will come North to sing at the concert which the Euterpean Choral Society of Pittsburgh will give in Carnegie Hall, that city, Tuesday evening, April 16. Mr. Fanning will be accompanied by H. B. Turpin. Charles Albert Graninger is musical director of the club.

Smetana's "The Bartered Bride" is delighting opera goers in Zurich.



## FINAL VOLPE SYMPHONY CONCERT.

Tuesday evening, March 26, at Carnegie Hall, New York, the fourth and last subscription concert of the season by the Volpe Symphony Orchestra took place. None of the numbers on the program were unfamiliar, but, on the contrary, were good, old standbys which served to display the full capabilities of the orchestra as well as the consummate command of the director over his forces and also to demonstrate the wisdom of conducting without score.

Arnold Volpe has undertaken a stupendous task. He has, without sufficient means or assistance, and with little support, formed, equipped, drilled and trained this body of players until now they make a most creditable and comparative showing. There are orchestral defects, congenital to most orchestras, but they can be pardoned on the ground that they are not chronic and that every man in the orchestra strives heroically to eradicate them by mastering them.

The fact must not be overlooked that this organization seeks to advance an interest in orchestral playing at a moderate admission fee, to stimulate among its members a desire to become accomplished orchestral players and to familiarize its supporters with the entire scope of musical composition. The Volpe Orchestra should be encouraged and maintained so that it may be able to pursue its work unhampered and thus advance steadily.

The concert opened with Haydn's "Surprise" symphony, which received a spirited interpretation. The sudden loud



MADAME GOETZE-KELLNER.

chord in a very soft passage in the andante, which was introduced as a joke "to make the ladies jump," according to tradition, produced the desired effect; it made not only the ladies jump, but the men also. Papa Haydn's jocularity is known to musicians, but it certainly was carried to the extreme limit in this symphony if the assertion be true that he employed the symphony to satisfy one of his humorous whims. This surprise may put the auditor in a frivolous frame of mind which does not pass off during the rest of the symphony in spite of the fact that the other movements, and the rest of the andante, are musically most interesting. Volpe led it with understanding, laying particular stress upon the many and frequent delicate nuances. The virtuosity of the band was disclosed in the Smetana "Bartered Bride" overture which was taken at an inspiring speed, the Vorspiel to "Meistersinger," brilliantly rendered (the strings in particular doing excellent work) and the "Tannhäuser" overture, the least satisfying number on account of the inadequate ability of the woodwinds and brass to cope with it.

In spite of shortcomings and defects Volpe is doing a splendid work of an educational value and there is no doubt that, in time, with a little more help and a little more support this orchestra will become permanent. As he conducts without score Volpe can give his entire attention to the business in hand and consequently he is able to get every ounce of life and ability out of his men. They play with fine spirit and respond to the wishes of the director with alacrity.

Leo Ornstein, the youthful pianist, was heard to advantage in MacDowell's second piano concert, the D minor, and played it with astonishing command. He interpreted the

difficult work in a mature manner and showed extraordinary intellectual grasp and technical facility.

The astonishing feature of the playing of Ornstein was the rare faculty he exhibited in producing dramatic effects with the piano. This phase of the MacDowell concerto, namely, the intensity of the composition, particularly the first movement, has never been effectively disclosed heretofore, and this is said here deliberately. He is the pupil of a New York teacher, Mrs. Thomas Tapper, and this also tells another story, several stories. There is great talent centered in this boy's musical temperament and one feels like watching his further training under the same course of instruction. As Ornstein played the MacDowell concerto it became a far more formidable composition, full of sentiment, than the popular Tchaikowsky concerto, so prominently performed, which is full of sentimentality, a dangerous phase in music.

Margarete Goetz-Kellner made her first appearance, introducing herself with two of Wagner's sublime songs with orchestral accompaniment, "Der Engel" and "Träume," followed by the "Dich theure Halle" aria from "Tannhäuser." She could not have selected a more fitting channel for the display of her talents and sang with much beauty of tone and a fine insight into the requirement of the compositions. Not every one can present the Wagner songs satisfactorily, for they demand an art ripened and matured. The reason these songs are among the most beautiful ever written is because they are not only great songs but also are clothed with a gorgeous orchestral accompaniment. Mme. Goetz-Kellner was evidently suffering from nervousness, but she sang excellently, nevertheless, and proved that she is an artist who knows how to use her voice, which is of unusually fine timbre.

## Carl Plays Wagner Program.

William C. Carl gave his one hundred and forty-seventh organ recital at the "Old First" Presbyterian Church, New York, on Monday evening, March 25, and, as usual, there assembled an enormous audience. Carl has earned an enviable reputation, and his recitals are known from one end of the city to the other, so that their announcements are certain to attract the attention of large numbers of music lovers, who reserve those dates, for they know that a musical feast awaits them. On this occasion the Wagner program was one so many wanted to hear that there was scarcely room in the edifice to accommodate all; but like the proverbial omnibus, the "Old First" Church seems able to hold just one more. The organist was assisted by Effie Stewart, soprano, and J. William Filson, baritone, who cooperated in rendering the following program:

March from Die Meistersinger.  
Prelude to Lohengrin.  
Introduction to Act III. Lohengrin.  
Träume.  
Senta's Ballad, Flying Dutchman.  
Effie Stewart.  
Vorspiel to Parsifal.  
Forest Music, Siegfried.  
Funeral March, Die Götterdämmerung.  
Pilgrims' Chorus, Tannhäuser.  
Evening Star, Tannhäuser.  
J. William Filson.  
March and Chorus from Tannhäuser.

There is only one objection to holding recitals in houses of religious worship—it prevents applause, which is the sole manner in which auditors may express their pleasure, and at this recital this enforced restraint was plainly evident, for after every number the auditors felt so inclined to applaud that there was a restlessness everywhere, and the participants could not even see the happy smiles on the countenances of the audience, most of whom sat with their backs to the organ loft. However, there is always a silver lining to every cloud, and if the listeners could not see or applaud they could hear, and hear far better possibly than if their positions had been reversed.

However, everything considered, the recital was one of the best and most brilliant of the Carl series, and those who attended were more than paid for going. Carl is a master of the organ, and under his skillful manipulation the instrument spoke magnificently. The vocalists were in excellent voice, and contributed not a little to the enjoyment of the evening.

On April 7 Haydn's "Creation" will be sung at the Easter evening service, by the choir and soloists of the church.

## From the Gardner-Bartlett Studio.

Helen M. Strock, the promising young pupil of Madame Gardner-Bartlett, possesses a remarkably beautiful dramatic soprano voice. She is quite a gifted elocutionist, and has had many offers to go upon the dramatic stage, but has not accepted them, as many critics predict a bright future in the operatic field for this charming young lady.

Miss Strock is the niece of Rosa Olitzka, the noted Russian contralto.

## MUSIC IN FLORENCE.

FLORENCE, Italy, March 12, 1912.

Giulio Harnish, violinist, and Alfredo Oswald, pianist, gave a very satisfactory concert at the Sala Filarmonica last week. Oswald is well known as having accompanied Albert Spalding on one of his tours in the United States, and is a young artist of merit and promise. Harnish is a young Italo-American who has met with favor in South America.

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A successful short season of opera has just terminated at the Verdi. "La Favorita," "Puritani," "Cavalleria Rusticana" and "Pagliacci" were sung with dash and charm. Alfredo Quinto, the young "tenore di grazia," has an unusual voice of great purity and range. He reminds one of Bonci in his young days in Florence. Night after night Quinto brought down the house with the beauty and ease of his high Cs and high C sharps. He, however, needs study. A South American company has engaged him for the coming season. Azzolini, the baritone, has a beautiful, rich quality of voice, and as Tonio in "Pagliacci" created enthusiasm. It seems a pity that American impresarii do not hear these performances, for there are often beautiful, fresh and gorgeous young voices that could be engaged for nominal prices and would please the American public immensely.

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A concert was given a few days ago at the Lyceum in honor of the centenary of Liszt. Lily Braggiotti was the singer, and sang in her usual pure and classical style



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some of the best songs in the Liszt repertory. Her superb singing of the "Loreley" was most emphatically appreciated by the large audience.

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Franz von Vecsey, the young Hungarian violinist, gave three recitals in the Politeama Opera House, which was packed from pit to top gallery. The enthusiasm that he arouses reminds one of the Harold Bauer concerts here. His marvelous technique, his deep, melodious tone, and the peculiar chic that he displays in the most difficult passages electrified his audiences. Unfortunately, his programs were not well chosen, and were of the firework, clap-trap kind, giving the public very little opportunity to judge him along the more severe and classical lines.

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Good concerts have been rare so far this winter, owing to the fact that many travelers have not come to Italy on account of the war. Whether they think that the fighting takes place in the streets here or that they fear that Florence will shortly fall into the hands of the Turks, is a mystery!

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For next month we are promised performances of "Fanciulla del West" and "Isabeau."

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H. Raymond Loder, the New York baritone, and Mrs. Loder have left Florence for Rome.

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Crystal Waters, the talented young Los Angeles mezzo-soprano, sang with success recently at several musicales here. She is to leave for America in the spring.

MARIO AMATI.

# MINNEAPOLIS

MINNEAPOLIS, Minn., March 30, 1912.

Hundreds of people are said to have been turned away from the last popular concert of the Minneapolis Symphony Orchestra on Sunday afternoon. The following program was splendidly played:

Grand March from Tannhäuser.....Wagner  
Overture to Tannhäuser.....Wagner  
Largo from the New World Symphony.....Dvorák  
Ballet, Divertissement from Henry VIII.....Saint-Saëns  
Salut d'Amour.....Elgar  
Humoresque.....Dvorák  
(Orchestration by Oberholfer.)

Festival March and Hymn to Liberty.....Kaun

Particularly fitting and impressive was the close of the program, when the great audience rose with the commencement of the strains of the "Star Spangled Banner" at the end of the stirring festival march. The soloist of the day was chosen from the orchestra; and it was another triumph for the Minneapolis Symphony Orchestra to be able to show in its second cellist, Karl Kirk Smith, an artist of such a high order of ability. Mr. Smith played with sure technical skill and sincerity and great warmth of tone Goltermann's concerto in A minor.

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The program of the Thursday Musical meeting this week included two interesting and well played numbers for two pianos, performed by Alice Allen and Lillian Crist; a group of three Dvorák duets, quaint, plaintive and very characteristic little Bohemian songs, sung by Alberta Fisher Ruettell and Eleanor Pochler; a violin quartet, "Music of the Spheres" (Rubinstein), played with good effect by Verna Golden Scott, Ruth Anderson, Marion Baernstein and Lillian Nippert; a group of songs sung by Grace Chadbourne, a young soprano, who is the possessor of one of the most thrillingly beautiful voices heard on these programs this season. Miss Chadbourne has not only a voice of the remarkably appealing and moving quality, which she uses extremely well, but she has also a true musical intelligence, which must be a source of great gratification to the man who has the good fortune to be her teacher, Mr. Pontius, and a strong dramatic sense which rendered marvelously effective her singing of "Warum?" (Tschaiowsky), "Als die alte Mutter" (Dvorák), and "Yesterday and Today" (Spross). A group of piano solos by Wilma Anderson Gilman included F sharp major etude (Arensky); "The Song of the Lark" (Tschaiowsky); concert etude in G major (Rubinstein). Mrs. Fred Orville de Groff closed the program with the aria from "Madama Butterfly," "One Fine Day," and prelude from Landon Ronald's "Cycle of Life."

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At the concert which Giuseppe Fabbrini is announced to give at Handicraft Guild Hall, on the evening of April 15, a number of prominent Minneapolis women will be patronesses. Signor Fabbrini will be assisted by Otto Meyer, violinist, and his program will include his own sonata for piano and violin.

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Spohr's "Last Judgment" was performed at St. Mark's Church on Thursday evening by a large chorus, with string quartet; Martha Cook, soprano; Agnes Lewis, contralto; Alvin Davies, tenor; Percy Long, bass; John Jacob Beck, organist, assisting. Stanley R. Avery, organist and choirmaster at St. Mark's, conducted.

\*\*\*

The regular Saturday morning recital at the Minneapolis School of Music, Oratory and Dramatic Art was given

March 30, at 11 o'clock, by Bertha Thorsgard, contralto; Freda le Viness, soprano, advanced pupils of William H. Pontius; Florence Brown, pianist, pupil of Carlyle Scott, and Wilma Osbeck, Mamie Claesgens, Laura Nummedal and Genevieve Ketchum, pupils of Kate M. Mork, of the piano department, assisted by Norma Williams, violinist, of the faculty. The program follows: from wedding music, "Bridal Song," wedding march (Jensen), Miss Osbeck, Miss Claesgens, Miss Nummedal, Miss Ketchum; "Song of the Soul" (Breil), Miss le Viness; "Irish Love Song" (Lang); "Come Out, Mr. Sunshine" (Bliss), Miss Thorsgard; "Autumn" (Chaminade); "Fourth Mazurka" (Godard), Miss Brown; "Sweetheart, in Thy Dreaming" (Cadman), Miss le Viness; "Ave Maria" (Bach-Gounod), Miss Thorsgard, with violin obligato by Miss Williams. William H. Pontius gave a talk before the students Saturday afternoon, March 30, on "Diction" (pronunciation and enunciation). Another similar hour will be conducted next week at the same time. The tenth Interpretative Lecture was given by Wilma Anderson Gilman, Saturday, March 30, in the school recital hall. The subject was "Brahms; Schumann." The subject for next week will be "Modern Russian School." Piano pupils of Gertrude Hull were presented in recital, Saturday, March 30, at 2.30 o'clock. They were assisted by elocution pupils of Alice O'Connell. Those participating were: Stewart Cammett, Jeanette Grossman, Dorothy Scribner, Ann Smith, Rose Feigelman and Dorothy Klepper, pupils of Miss Hull; Lucy Duff, Dorothy Rickert and Vera Hosted, pupils of Miss O'Connell. A group of Kate Mork's piano students gave a recital March 30, at 4.30. The following appeared on the program: Mary Cooke, Antonio Mitzner, Winifred Cooper, Wilma Osbeck, Lela Severson, Florence Blake and Edith Condon. Bernice Smith, piano pupil of Wilma Anderson Gilman, has accepted a position as teacher of piano at Fairmont, Minn. Grace Chadbourne, soprano, and Ruth Bell, contralto, pupils of William H. Pontius, will give a program before the county teachers in the Court House Hall, April 27. Edna Brunius Funk, of the faculty, will also play a group of piano solos. Pupils of the dramatic department, under the direction of Alice R. O'Connell, will present two plays, "The Other Woman" and "A French Maid and a Phonograph," and several readings in the school hall on Monday evening, April 1. They will be assisted by Margaret Hicks, advanced piano pupil of Oda Birkenhauer. Friends of the school are invited. Following is the full cast: Edna Hills, Alice Mo. Hermoine Peterson, Vera Collins, Olive Remley, Elvira Wilson, Marjory Mecusker, Lucille Ziegeimaier. Harriet Hetland, of the dramatic depart-

ment, read "Polly of the Circus" before the Merriam Park Study Club last Monday. She will give the same program at Chaska, Minn., April 15. Edna Hills and Maye Mars, pupils of Mr. and Mrs. Charles M. Holt, read for the girls at the Cream of Wheat Building last week. Miss Hills will give an Easter number at the Simpson Church on the evening of April 7.

MARY ALLEN.

## Leon Rains Duplicates His Successes.

Leon Rains' success in concert is remarkable for an operatic artist. Excerpts from papers following his recent appearances are appended:

Leon Rains achieved a remarkable success with the very first numbers on his program: "Le Cor," by Flegier; two other French compositions, "L'Exalté" and "Souvenir," and the poetical Grieg song, "Mag dir, du zartes Frühlingkind." The artistic nobility of his interpretation, aided by his rich and mellow voice, produced such an impression on the audience that Mr. Rains was called out more than half a dozen times and induced to give two encores.—Dresdner Nachrichten.

Mr. Rains introduced himself favorably by a song of Sommer's, which he sang with delicate shading in the expression, Löwe's ballad, "Herr Oluf," Hugo Wolf's "Verborgeneit," Schumann's "Auf das Trinkglas eines verstorbenen Freundes" and Schubert's "Wanderer." Mr. Rains has an artistic, noble manner of singing. The two last mentioned songs show what a perfect piano he can sing even in the high register. His range is great, extending, considerably over two octaves, and everywhere of fine quality.—Leipziger Tageblatt.

It was a pleasure to make the acquaintance of Leon Rains, whose resonant and sympathetic voice, in timbre a genuine bass, has command of an almost baritone range. Judging by his delicate piano and exquisite phrasing, Mr. Rains must have studied with French and Italian masters. In Grieg's "Primula Verla," Schumann's "Botschaft," the "Berceuse" by Holmes, and Tschai-kowsky's "Serenade" the artist had good opportunities of displaying a fine vocal technique; while in Sommer's effective song, "Nachts," the Handel aria, "Hear Me Ye Winds," Schumann's "Auf das Trinkglas eines verstorbenen Freundes" and Schubert's "Wanderer" he had a wealth of tone and gave expression to such manifold moods that he did not fail to produce a deep impression on the audience.—Leipziger Zeitung.

Leon Rains, from the Dresden Royal Opera, sang the part of Hagen, for which certain natural endowments peculiarly qualify him. The tall, lean figure, the clear cut profile, the piercing glance, all these things are favorable to a good presentation of the demoniacal figure. Also the voice, a natural bass, possesses the requisite somber coloring.—Prager Tageblatt.

Mr. Rains had great success in his performance of Hagen. His conception of the part differs greatly from the one we are here accustomed to; but in many respects I am inclined to give him the preference. His mask, which properly accented Hagen's family resemblance to Alberic, was exceedingly characteristic, his quiet acting, in which only the play of the eyes betrayed diabolical impulses, with many artistic details, such as the whispered "Hier hilft nur Siegfried's Tod," was most effective. The powerful voice was expressive in all registers.—Prager Bohemia.

Mr. Rains must be considered as one of the very best Mephistos.—Deutsche Wacht.

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# ST. PAUL

ST. PAUL, MINN., March 30, 1912.

The Students' Section of the Schubert Club contributed the program at the regular meeting Wednesday afternoon. For opening the Mozart-Grieg fantasia in C minor for two pianos was played by Hattie Deppe and Grace Zirkelbach. Mrs. Franklin Gifford and Mrs. Arnold Winnor gave a very delightful rendition of Donizetti's "Tornia mia dir che m'ami" and Charles Wakefield Cadman's Japanese cycle "Sayonara." The performance of three piano solos: Prelude No. 5 (Rachmaninoff), "Sous Bois" (Staub), and "Paraphrase on a Strauss Waltz" (Schuett), by Florence Miss was notably good. Edith Brodie sang charmingly, though her three songs were not too well chosen. Two violin solos were well given by Helen Schutte, who was somewhat handicapped, however, by her accompaniment. Mrs. Charles Guyer sang "Die Loreley" (Liszt); two of Cadman's American Indian songs, "From the Land of the Sky Blue Water" and "The Moon Drops Low"; "The Parting Rose," a charming song composed by her teacher, William H. Pontius, and "To a Primrose Dell" (Spross). Mrs. Guyer's voice is a beautifully rich contralto which she uses with good effect. Though there was a certain monotony due to lack of change in expression to suit the varied nature of her song group, there were evident, nevertheless, in her singing of these songs decided dramatic possibilities. Her stage presence is very agreeable and her enunciation distinct.

The last concert of the Choral Art Society, under the direction of Leopold G. Bruenner, was given Thursday evening at Park Congregational Church, with Jessica De Wolf, soprano; Alma Johnson-Porteous, contralto; J. Austin Williams, tenor; Harry Phillips, baritone; George

H. Fairclough, organist; Ina Grange, pianist, assisting. The program was as follows: "O Mighty King" and "O Lord, Who Dare to Smite Thee," from "St. John's Passion," Bach; "Panis Angelicus," Palestrina; "Ave Maria," for male voices, Vittoria; "137th Psalm," Liszt, soprano solo, women's chorus, harp, organ, piano and violins, and the "Stabat Mater" by Astorga, for solo quartet, chorus, organ and string quartet.

Thursday afternoon the Minnesota Chapter of the American Guild of Organists attended the last of the series of Lenten organ recitals by George H. Fairclough at the Church of St. John the Evangelist. After the recital the organists remained for dinner in the guild room and held their regular meeting, at which a paper on "Some Psychological Aspects of Church Music" was read by Grace Austin Reep. The chapter later attended in a body the concert of the Choral Art Society.

Glowing reports are being received of the success of the St. Paul Symphony Orchestra all along the line of tour.

The Macalester College Chorus, under the direction of Harry Phillips, gave a performance of "Pinafore" in concert form at the Dayton Avenue Presbyterian Chapel Wednesday evening.

Marie Ewertsen O'Meara, contralto; Mabel DuRose, soprano; Ralph Stokes, baritone; the Orpheus Quartet; Mrs. Harry Lee Mundy, violinist; Mabel Thompson, pianist, and Mrs. Harry W. Crandall, organist, were participants in a musicale at Olivet Congregational Church Thursday evening.

MARY ALLEN.

## Lucille Stevenson with Minneapolis Orchestra.

Lucille Stevenson, the Western soprano, who was soloist on the recent Eastern tour with the Minneapolis Symphony Orchestra, was received with marked favor all along the line. Her beautiful voice and method of singing were noted and in several places the singer's appearance proved a revelation, as well as a very agreeable surprise. Ex-

cellent accompaniment, written by Mr. Oberholfer.—New York Tribune.

The evening's soloist was Lucille Stevenson, a Western soprano, heard here for the first time on this occasion. She sang the "Ave Maria" from Bruch's "Cross of Fire" in an artistic manner, and with display of excellent voice which has considerable volume, is ringing in its dramatic moments and is true in intonation. So heartily was she applauded that she had to grant an encore, singing Parker's "The Lark Now Leaves His Watery Nest" delightfully.—New York Herald.

Lucille Stevenson, soprano, was the soloist. She sang an air, "Ave Maria" from Bruch's "Feuerkreuz." She is a charming singer and of admirable gifts. Her voice has power and brilliancy and an agreeable quality. Her style is excellent and she sang the air with fire and dramatic effect, and then being much applauded she added an air by Horatio Parker.—New York Times.

The soloist was Lucille Stevenson, a soprano of Chicago who has frequently been heard with this orchestra. She has a voice of uncommonly beautiful natural quality. She sang her number with beauty of phrasing and with real taste. She was warmly applauded and added an extra number, a charming song by Horatio Parker.—New York Sun.

Miss Stevenson sang her aria with the authority of the experienced artist she is, in broad style and with taste. Her voice is a fine lyric soprano of abundant power.—New York World.

The Minneapolis Orchestra brought with it a soloist, Lucille Stevenson, a soprano of whom very little was known in New York. But there is little doubt that more will be known of her in times to come. She sang the "Ave Maria" from Bruch's "Cross of Fire." It is not music of wondrous distinctions, but it gives the singer opportunity to disclose her powers and her intelligence. Miss Stevenson has a voice of lovely natural quality, she uses it without foolish artificialities, in a fine legato without tension, and moreover she has the ability to express the meaning of what she sings.—New York Evening Journal.

Lucille Stevenson, soprano, was the soloist and was given a most enthusiastic reception. Attractive in appearance and with a beautiful voice, which she uses with the intelligence of a musician of broad culture, she sang the "Ave Maria," accompanied by the orchestra, in which she scored such a success that she was recalled and sang Horatio Parker's "The Lark Now Leaves His Watery Nest" with exquisite charm, being again recalled several times to bow her acknowledgments.—Buffalo Courier.

Lucille Stevenson, soprano, was the soloist and she won the approval of the audience immediately. She possesses a voice of wide range and pleasing quality. She has learned that a big tone, vast in power and noble in sonority means something more than loud articulation.—Buffalo Commercial.

Lucille Stevenson, soprano, sang charmingly, showing not only a voice of rare power and sweetness, but an artistic intelligence of the highest order.—Logansport Journal.

Lucille Stevenson delighted the audience with a soprano voice of sweet, pure quality and a sincere unaffected manner.—Louisville Courier-Journal.

The soloist was Lucille Stevenson, a talented soprano who is gifted with a good voice. She sang the "Ave Maria" with good

effect and to the insistent applause responded with the charming song, "The Lark Now Leaves His Watery Nest."—Cincinnati Enquirer.

Miss Stevenson was heard in Max Bruch's "Ave Maria." She displayed a soprano voice of lovely quality and her singing was marked with fine dramatic skill. The Bruch aria is one of exceeding difficulty and her rendition of it was finely wrought.—Columbus, Ohio, State Journal.

Lucille Stevenson gave a dramatic and interesting rendition of Bruch's "Ave Maria." She has a big soprano voice of high range, and she knows how to use her voice, having excellent control of it.—Cleveland Plain Dealer.

The soloist was Miss Stevenson and this was her first appearance here and it was a most favorable one. Her voice is a dramatic soprano, which she uses effectively. She displays splendid musicianship and rare interpretative ability.—Pittsburgh Dispatch.

Miss Stevenson scored a decided success with her aria, the "Ave Maria" from Max Bruch's "Cross of Fire."—Pittsburgh Gazette.

Miss Stevenson rang in an agreeable and trained voice with requisite feeling. She was warmly applauded and responded with "The Lark Now Leaves His Watery Nest."—Pittsburgh Post.

Miss Stevenson displayed a voice of wide range and ample power.—Washington, D. C., Post.

## MacPhail Sonata Evening.

Following are some of the comments of the press on the work of William MacPhail and Margaret Gilmor MacPhail in their very successful and interesting sonata evening, which was reviewed in the Minneapolis letter a short time ago:

In a program of chamber music, which made unusual demands on intellectual, emotional and technical interpretation, William and Margaret Gilmor MacPhail, violinist and pianist, respectively, were heard by a large audience at the Unitarian Church last night. The two artists played as one, revealing exemplary ensemble, the result, no doubt, of months of patient work. . . . In the allegro vivace Mrs. MacPhail's attainments as a pianist of exceptional technique and musicianly breadth came to light. Her playing in each of the concert numbers had an easy mastery of technical difficulties. In addition Mrs. MacPhail showed taste, refinement, temperament and in the "Kreutzer Sonata" power. . . . The seductive melodies under less able fingers than Mr. MacPhail's might have sounded a trifle too sweet. There was no such danger last night. A more sympathetic musical union between the violin and piano than was heard in the larghetto, with its Indian theme, cannot be imagined. Mr. MacPhail possesses splendid technique, enabling him to give all



LUCILLE STEVENSON,  
Soprano.

tracts from criticisms in the New York daily papers, the papers of Buffalo, N. Y., of Pittsburgh, Cincinnati, Columbus, Washington, etc., follow:

Lucille Stevenson, the soloist of the evening, proved to be a welcome addition to the list of singers New York has heard this year. She has a beautiful soprano voice of a clear crystalline quality, but there is also a warmth which promises that the voice will develop into a real dramatic soprano. Miss Stevenson shows the evidences of excellent training also, and will doubtless make an enviable reputation for herself in the near future.—New York Evening Post.

Very refreshing, indeed, was the voice of Lucille Stevenson in the "Ave Maria" from Bruch's "Cross of Fire" and Dr. Parker's song, "The Lark Now Leaves His Watery Nest," with its fine Elizabethan flavor, which she sang on a recall to an effective or-



WILLIAM MACPHAIL AND MARGARET GILMOR MACPHAIL.

his attention to the intellectual and emotional import of his numbers. In the Faure sonata he excelled with a rich, sonorous tone and brilliant phrasing. In the "Kreutzer Sonata" he was sure of himself and forcefully expressive, when necessary.—Minneapolis Journal.

The programs consisted of three remarkable sonatas for violin and piano, by Faure, Beethoven and Dvorak, all interpreted with tender love by the two excellent musicians. Mr. MacPhail's tone has always been rich and sweet, but seemed more so this evening than usual. Mrs. Gilmor MacPhail, the most artistic pianist for work of this kind that we have ever had here, nobly succeeded in bringing the important piano parts into full and effective relief.—Progress.

The masterly technique, brilliancy, purity and sweetness of tone which characterize the work of Mr. MacPhail, seemed even more pronounced last evening. It was not a concert given by a featured violinist and an accompanist, but the work of two artists, equally gifted yet playing in perfect accord and with a sympathy that made for splendid artistry.—Minneapolis Tribune.

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Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Bern-  
stein-Regness, Grand Opera, Germany; Besie Bowman-Estey, con-  
tralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, so-  
prano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred  
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Alberta Parson Price, daughter of Parson Price, the  
well known singing teacher of New York, has returned to  
her native city after a two years' residence in Berlin,  
Germany. During these two years Miss Price has been  
devoting herself to the study of piano under Ossip Ga-  
brilowitsch, her purpose in going to Berlin having been  
to supplement her four years' course at a musical insti-  
tute in New York, under Carolyn Beebe, by placing her-  
self under the tutelage of one of the great piano virtuosi  
of the day. How successful the young American has  
been in her work is proven by the fact that she has of  
late been acting as assistant to Gabrilowitsch, preparing  
pupils for him. Since her arrival in New York, Miss



ALBERTA PARSON PRICE.

Price has established herself as a teacher of her chosen  
instrument at her father's studio, 55 West Twenty-fifth  
street. Gabrilowitsch wrote for her the following warm  
testimonial:

Alberta Price has prepared several pupils for me and in a re-  
markably short time has obtained most excellent results. She has  
all the qualities which make a fine teacher—thoroughness, patience  
and musical knowledge and a very rare capacity of getting the  
pupils keenly and seriously interested in their work. It is my  
conviction that Miss Price is predestined to make a fine success  
in the musical pedagogical field.

(Signed) OSSIP GABRILOWITSCH.

MUNICH, March 7, 1912.

### Ilse Veda Duttlinger's Berlin Success.

The following criticisms pertain to the playing of the  
young American violinist at her second Berlin concert:

Ilse Veda Duttlinger does not only belong to that class of vi-  
olinists which pleases by its purely technical accomplishments, but  
is also successful in holding her audience enthralled by her strik-  
ing musical qualities. Being still so young and yet able already  
to play a Mozart concerto as she did on Monday at the Harmonium  
Hall, she bears promise of outstripping by far the successful aver-  
age class. The very manner in which she attacks her task proves  
the deep conception Miss Duttlinger has of her art. Even if she  
was a little hasty in the first movement of the Mozart D major  
concerto it was but the ever attractive failing of extreme youth.  
She rendered every note in clear purity in spite of it, and could  
rely utterly on her fingering. From a violin technical point of view  
her fingering and the dexterity of her bowing arm are most praise-  
worthy. The rich applause she earned was decidedly deserved.—  
Signale, January 17, 1912.

Ilse Veda Duttlinger, who will be remembered as a very juvenile  
violinist, made another appearance at the Harmonium Hall. She  
did exceptionally well and thoroughly justified the exuberant ap-  
plause she received.—Berliner Local Anzeiger, January 17, 1912.

Ilse Veda Duttlinger, the talented young violinist, made another  
appearance this winter. She has to be extolled for her pronounced  
musical gifts, for innate expression and seriousness of diction.—  
Vossische Zeitung, January 23, 1912.

### Versatility.

Louis Barton Burris, head of the ticket auditing depart-  
ment of the Northwestern Pacific Railroad Company and  
known as a musician, died Saturday evening at his home,  
136 Frederick street.—San Francisco News Bureau, March  
18, 1912.

"The piano we sold you," said the merchant, "was it  
satisfactory?"

"Perfectly," replied Mr. Cumrox. "We've had it tested  
and it's all right. My daughter and three music teachers  
tried out all kinds of Wagner on it, and it stood up in a  
way that shows regular tunes won't be any strain at all."  
—Washington Star.

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# BROOKLYN

BROOKLYN, April 1, 1912.

Easter Sunday night, John McCormack, the silver voiced Irish tenor, is to give a concert at the Brooklyn Academy of Music, with Marie Narelle, soprano, assisting in singing music that will strike a responsive chord in every Celtic-American soul. But there will be operatic arias, too, for the other music lovers assembled to hear McCormack on this night.

Alma Gluck sang in Brooklyn Tuesday night of last week in aid of the Brooklyn Music School Settlement which was organized by Miss Ogden. The young soprano was heard in an aria from "Louise," the "Ave Maria" from Verdi's "Otello," and songs in several languages by Richard Strauss, Arthur Claassen, Sidney Homer, Huntington Woodman, Charles Wakefield Cadman, George Henschel, Kurt Schindler, Charles Gilbert Spross, Edward MacDowell, Reichardt, Mabel Wood Hill, Rimsky-Korsakoff, Paladilhe and the immortal Mozart. Benefit concerts require no criticism; however, a word of praise is due Madame Gluck, who sang throughout with beauty of tone and sincerity of expression. The concert committee included Clara Ogden, Carolyn E. Putnam, Anne Kimball, Mrs. Henry Mallory, Mrs. Frank M. Lupton, Mrs. Charles L. Morse, Elfreda Weber and Mrs. Francis L. Noble.

Without interrupting the even tenor of its musical way, the Tonkünstler Society goes on with its semi-monthly meetings, held in Memorial Hall, Brooklyn, and Assembly Hall, Manhattan. Last night (Tuesday) the members had their musicale on this side of the East River. Henry Schradieck, violin, and Alexander Rihm, piano, played Carl C. Müller's sonata in A major. Louis and Henry Mollenhauer, violins; Carl Tollefsen, viola, and Henry Schroeder, cello, performer a quartet in C minor by G. Rauchenhecker. Theresa Rihm, soprano, sang a group of national songs by Celeste D. Heckscher, with the composer at the piano, the titles being "Musique Hongroise," "Gypsy Lullaby," "Pastorale Lullaby," "L'Ange Gardien" and "Norse Lament." The concert closed with Gade's octet for violins, violas and cellos, and the players of this were Louis and Henry Mollenhauer, David H. Schmidt, Jr., Gerard Carbonara, Carl H. Tollefsen, August Schmidt, Gustav O. Hornberger and Henry Schroeder.

Orah Trull, an advanced pupil of Carl Figue, was presented by her teacher in recital Saturday evening, March 30, in Memorial Hall, with Katherine Noack Figue, soprano, and Forbes Law Duguid, baritone, appearing in songs and arias and the duet from "Cavalleria Rusticana." Mr. Figue assisted his pupil at a second piano, in the performance of one movement from the Rubinstein D minor concerto. Miss Trull's numbers included MacDowell's "Scotch" poem, Godard's second mazurka, "Album Leaf" by Figue, the "Magic Fire" music from "Die Walküre" (Wagner), a nocturne by Grieg, Chopin study in C minor, "Carreño" waltz by Kronke, and Liszt's polonaise in E major. As usual, at concerts by Figue pupils, the program was not hackneyed and yet there were classical numbers as well as modern pieces. Both Mr. Figue and his accomplished helpmate are doing splendid work. By the way, the writer neglected to state last week that the lecture on the music presented at the closing concert by the Boston Symphony Orchestra in Brooklyn was delivered Thursday afternoon, March 21, by Mr. Figue in the lecture hall of the Academy of Music. As lecturer, teacher, pianist and musical conductor, Mr. Figue's life is a rich and varied one, while Mrs. Figue is not far behind with her duties as concert singer, choir singer, teacher and clubwoman.

Some Brooklynites with ideals are interested in the plan of establishing an endowed theater in Brooklyn. Alfred H. Brown, writing of the undertaking in the Brooklyn Institute Bulletin for last week, states:

The endowed theater which it is now proposed to establish in Brooklyn should be a department of the Brooklyn Institute of Arts and Sciences, just as the Art Museum is, and the work of the department of music; thus adding one more of the arts to the active work of the Institute. The property of the theater, both realty, when acquired, and cash subscribed either for initial support or for permanent endowment, should be in the hands of the trustees of the Institute, and administered by them, under provisions of the charter, specially adapted to the needs of the theater. But the policy of the theater should be governed by an executive committee, of say seven members, composed of the director of the Institute and the director of the theater ex-officio, and elected representatives of the Institute corporation, of the donors, and of certain educational institutions in the borough.

The direction of the work of the theater under the general government of the committee should be under the control of the director, assisted by a staff of three, the stage director, the art director, and the business manager.

There should also be an advisory committee of persons distinguished in the field of drama, such as dramatists, critics and well

known patrons of and authorities on art, chosen from other cities as well as our own, and from the universities. This advisory committee will assist the director in determining and modifying the artistic policy of the theater, by giving advice on the repertory and on ways to make the theater more efficient as an aid to the general dramatic conditions of the country.

No better work for advancing the cause of music has been done recently in Brooklyn than that accomplished by Arnold Volpe with his Brooklyn Institute orchestral classes. To close the season these classes will give a concert at the Brooklyn Academy of Music, Sunday afternoon, May 5. The soloist of the day will be the young pianist, Edith Milligan-King. Playing in an orchestra is one of the best forms of practice for young musical students; yea, it is also one of the best mediums for teaching young men and women to be rational, modest and helpful. All young people, at least nearly all, require to have their "bumps" of self love disciplined and ensemble playing will help to do it.

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### How the Press Views Oscar Seagle.

There is no more conclusive way of establishing a fact than through unanimity of opinion. Oscar Seagle, the American baritone, who, however, spends most of his life in Paris, where he maintains a flourishing studio, and who has just completed a most successful tour in America, has won the universal favor of the press, not only at home but abroad. Mr. Seagle leaves April 6 on the Olym-



OSCAR SEAGLE.

pic to resume his work in Europe, and expects a very busy season, including the summer.

Following are some of the numerous press tributes to Mr. Seagle's fine art and talents:

Mr. Seagle's voice, a baritone, is of unusual beauty of quality and exceptional power and sonority. It is, indeed, an exceptional gift of nature, but of quite equal importance are the fine training to which it has been submitted, the unerring control that Mr. Seagle has over it in almost every respect, and the high and dignified

artistic uses to which he puts it. He is a pupil of Jean de Resake and has been able to appropriate something more than the externals of his distinguished teacher's methods and style. He is saturated with them through and through. And that means that he is possessed of many of the subtlest and most charming qualities in the art of vocalism, that give his singing, considered as an exemplification of that art, great value and interest.

There was an infinite charm in Mr. Seagle's singing of the French songs; the old ones, especially, he delivered with finished phrasing and in a suave mezzo voice perfectly placid and poised, and with a beautiful quality and gradation of tone.—New York Times, January 19, 1912.

Mr. Seagle has a high voice. The middle register is full, powerful and sonorous. The singer can produce a big tone and a little one, and he produces them normally and with musical results. His voice placing is admirable, especially in his delivery of piano passages and his employment of head tones.

In singing songs calling for refinement of style he showed clearly the influence of his teacher.—New York Sun, January 19, 1912.

He sings with extraordinary ease and his voice is notable for height and flexibility. When he used mezzo voice, as in the two old French songs and later in Debussy's "Mandoline" he was at his best. The latter song had to be repeated, so fluently was it sung. Intelligent phrasing marked the singer's work generally and he was warmly applauded.—New York Herald, January 19, 1912.

His voice is one of ample power and considerable resonance, and his method of tone emission remarkably easy. Especially gratifying, too, was his English diction. If all singers could make themselves understood as did Mr. Seagle, there might be more chance for opera in English.—New York Tribune, January 19, 1912.

All teachers and students of singing in New York should have been in Carnegie Hall yesterday afternoon—and many of them were—to hear Oscar Seagle give an object lesson in pure bel canto. Such a perfect command of vocalism as this young American baritone can boast is extremely rare in these days. Indeed, with the exception of Alessandro Bonci, not one singer heard here in recent years has shown even approximately the technical mastery which he revealed on this occasion to an eagerly interested audience of connoisseurs.—New York Press, January 19, 1912.

It is rarely that a singer with such finished technical skill as Oscar Seagle is heard here, and the baritone, who is perhaps the greatest of Jean de Resake's pupils, gave unmeasured delight to his listeners in Carnegie Hall yesterday afternoon.—New York Telegram, January 19, 1912.

Oscar Seagle, whose voice is a baritone of pleasing quality which he uses well, gave a recital at Carnegie Hall yesterday afternoon and won the favor of a large audience that forced him to add many extra numbers to his program.—New York Evening World, January 19, 1912.

Mr. Seagle has a baritone voice of admirable quality and his tone production is that of an artist who understands singing in all its phases. He has also great charm in the interpretation of French songs, especially in the atmospheric realm of the Debussy music, where few singers achieve anything near correct effects.—New York Evening Mail, January 19, 1912.

His voice is of wide range and beautiful warm quality, and, besides this, Mr. Seagle uses it with admirable skill. His phrasing and his control of dynamic variations are extremely artistic and do honor to his great teacher as well as to himself.—New York Post, January 19, 1912.

One seldom has the opportunity to hear an artist who sings as perfectly in tune as does Oscar Seagle. Poor intonation is a fault of many vocalists, but Mr. Seagle is one of the few who are always on the pitch in modern compositions, which are extremely difficult to sing under the best conditions. This artist's voice is very powerful and of a character which gives one the impression that he has power in reserve and could use it should the occasion demand.—Chicago Evening Post, November 22, 1911.

His voice is beautiful high baritone, and used with that perfect control that spells mastery of every resource.—Chicago Tribune, November 22, 1911.

This young baritone is one of those rare singers to whom technique is a means of expression so thoroughly developed that the intricacies of interpretation are as easily accomplished as conceived. His voice is so rich, so flexible and so admirably governed by discriminating taste that the peculiar beauties of the modern French repertory are realized entrancingly.—Chicago Inter Ocean, November 22, 1911.

Oscar Seagle knows to a nicety how to use his voice and how to accomplish very fine effects with it. He has rare skill in the manner of utilizing his voice. In fact, throughout the recital his refinement and artistic manner were the principal features of his singing.—Chicago Examiner, November 22, 1911.

He has a powerful voice of decided sweetness and through his knowledge and skill accomplishes the most delicate influences of tone nuances. Mr. Seagle is resourceful and knows just how to bring to the listener the finest effects.—Chattanooga (Tenn.) Times.

He showed a voice of splendid power, although the greater part of the program was composed of songs that required delicacy and fine shading rather than full tones, such as Debussy's "Mandoline" and the dainty old French songs rendered. In this work the singer's voice was delightful, while in such numbers as "Serment d'Amour," by Weber, and the triumphant strains of the "Morning Hymn," by Henschel, he displayed his full strength in such a way as to draw the most enthusiastic applause from his audience.—Knoxville (Tenn.) Banner.

### Hop, Step and Jump.

["Hops will be much better this year."—Daily Paper.]

"Hops show, this season, superior quality,"

Solacing news for the hands of frivolity!

May the improvement in waltzing's mad throes

Teach the young hoppers respect for my toes.

—London Opinion.

# LONDON

Redbourne Hotel, Great Portland Street,  
London, W., England, March 21, 1912.

The music of "Shakespeare's England" (an exposition to open at Earl's Court in May), promises to be an important feature. The object of the exposition is the Shakespeare Memorial Fund, and the promoter of the enterprise is Mrs. George Cornwallis-West (Lady Randolph Churchill). The Queen's Hall Orchestra, Sir Henry J. Wood, conductor, has been engaged, and the program, several of which are already arranged, contain a long list of Shakespearean compositions by composers of various nationalities who have found inspiration in the various Shakespeare plays. The list of Shakespearean music already programmed is as follows:

Austin, Frederic, overture to Richard II.  
Beethoven, overture to Coriolanus.  
Bedford, Herbert, orchestral suite, "Queen Mab."  
Berlioz, scherzo, "Queen Mab."  
Berlioz, symphony, Part II of "Romeo and Juliette."  
Berlioz, overture, "King Lear."  
Bourgaux-Doucoudray, "The Interment of Ophelia" (Hamlet).  
Cade, overture, "Hamlet."  
Corder, Frederic, overture, "Prospero."  
Coates, Eric, "Four Shakespearean Songs," with orchestra.  
Dvorak, overture, "Othello."  
Dietrich, music to "Cymbeline."  
Enna, Augusta, overture, "Anthony and Cleopatra."  
Fibich, symphonic poem, "Othello."  
Gounod, valse aria from "Romeo and Juliette."  
Goetz, Hermann, music to the "Taming of the Shrew."  
German, Edward, suite, "Romeo and Juliette."  
German, Edward, masque, "As You Like It."  
German, Edward, overture, "Much Ado about Nothing."  
German, Edward, overture, "Romeo and Juliette."  
German, Edward, dances, "King Henry VIII."  
German, Edward, overture, "King Henry VIII."  
German, Edward, overture, "Richard III."  
German, Edward, symphonic poem, "Hamlet."  
Henschel, George, suite, "Hamlet."  
Joachim, overture, "Hamlet."  
Litolf, overture, "King Lear."  
Mackenzie, overture, "Twelfth Night."  
Mendelssohn, overture, "A Midsummer Night's Dream" (two performances scheduled).  
Nicolai, overture, "Merry Wives of Windsor."  
Quilter, Roger, "Some Shakespearean Songs."  
Rubinstein, overture, "Anthony and Cleopatra."  
Raff, overture, "Romeo and Juliette."  
Raff, overture, "Macbeth."  
Rossini, overture, "Othello."  
Sullivan, overture, "Macbeth."  
Sullivan, dances from "King Henry VIII" suite.  
Sehensflug, overture to a Shakespeare comedy.  
Schumann, overture, "Julius Caesar."  
Strauss, symphonic poem, "Macbeth."  
Saint-Saens, ballet music from "King Henry VIII" suite.  
Thomas, Ambrose, "Drinking Song" from "Hamlet."  
Thomas, Ambrose, "Mad Scene" from "Hamlet."  
Tchaikovsky, overture, "Hamlet."  
Tchaikovsky, fantasia, "Romeo and Juliette."  
Verdi, "Credo" from "Othello."

This list by no means completes the list of Shakespearean music available to the program makers, nor can it be said to contain all the finest examples in existence. However, program makers should never be criticised, they are always skimming the shoals of despair, leaving a storm behind and facing one ahead. It may be noticed that "Hamlet" is represented eight times; "Romeo and Juliette," six times; "Othello," four; "Macbeth," three, and "King Lear" and "Anthony and Cleopatra" twice each, respectively. "Queen Mab" has three representations, and "King Henry VIII" is not neglected. It will be an excellent opportunity to judge of the differing recorded versions of the same subject. In "Hamlet" it will be quite easy to trace the cult of the idealist, the realist, and, perhaps, one of the musical futurists, and without any effort whatever, much of the commonplace, for most of these "Hamlet" versions are familiar to concert goers and have spoken for themselves before now. But a concentrated hearing will, nevertheless, be of great interest in making comparative comparison.

Another interesting feature of the exhibition will be the singing of some of the old Elizabethan madrigals of William Byrd, John Dowland, Orlando Gibbons, Thomas Morley, Nicholas Jonge and others. These madrigals will be sung without accompaniment, and with four or five voices to each part as distinct from glee singing, where in the latter each part is sung by solo voice. And there will be dances of this same period, with lute, viol, spinet, and harpsichord accompaniment; old English dances of the national, court, and country type. Among those who will act as patrons and hostesses are Mrs. George Cornwallis-West, Lady Constance Hatch, Lady Alexander, Lady Meyer, Lady Paget, Lady Tree, Lady Maud Warrender, Muriel, Countess de la Warr, Lady Gwendoline Churchill, Countess of Craven, Lady Cunard, Viscountess Ridley, Mrs. Arthur Bouchier, Hon. Mrs. Alfred Lyttelton, Mrs. Charles Hunter, Mrs. Winston Churchill, Mrs. Hwfa Williams, Captain, the Hon. Sir Seymour Fortescue, the Marquis de Soveral, the Marquis of Ripon, Lord Herbert Vane Tempest, General Sir Laurence Oliphant, H. V. Higgins, Capt. H. Wombwell (secretary). Mrs. Cornwallis-West, who was the guest of the evening at the Vagabond Club, March 15, said in part: "Four short years from now will mark the tercentenary of Shakespeare's death, when the whole civilized and cultured world will be doing him honor in some way or another, and I would ask, with many others, 'What is the country of his birth going to do.' That is why 'Shakespeare's England' is coming into life, and I sincerely hope that every man, woman and child who goes to this exhibition will come away having not only enjoyed themselves and learned

something, but incidentally will have had the satisfaction of knowing that they have contributed a shilling at least to a memorial to the greatest of Englishmen."

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"Yes," said Thomas Busby, managing director of the London Symphony Orchestra, "everything is prepared for our American tour. We had our final rehearsal this afternoon (March 19) with Mr. Nikisch and everything was very satisfactory. He is especially enthusiastic over the quality of tone the orchestra possesses, and it may interest your readers to know something about some of the instruments possessed by the individual members, who have each bought and paid for his instrument (as is not always the rule on the Continent), and is therefore the sole owner. Recently one of our violinists paid four hundred pounds (\$2,000) for a violin, and the value of our instruments in the aggregate amounts to over \$500,000 in American money.

"And not alone the string section of our orchestra has fine instruments, but also the wood and brass divisions and the tympanies also. You know the quality of the tympani tone is all too often overlooked in the orchestra ensemble, but not in the London Symphony Orchestra. We have the deep, rich, resonant tone in the perfect tune that 'stays.' Our tympanist is also a wonderful performer. His pianissimo tap has been called a marvelous scientific stroke. All our instruments represent the best names in musical instrument manufacturing. In the woodwinds the flutes are by Rudall, Carte; the oboes by Lorée; clarinets by Buffett, Augarde and Albert, and our bassoons by Moreton and Mahillon, with Heckel representing our contra bassoon. And for our brass section Hawkes & Co. have just made for us a complete new set of instruments. All these instruments are insured, each man taking out his own insurance, and we have crates for the big string instruments and all facilities for careful transportation. They will all be shipped by March 25.

"Our programs? The making of the programs was left to the American representatives and Mr. Nikisch, and they thought it wise to limit the numbers to the classics in orchestral music. There is only one contemporary, Strauss, and perhaps that was the wisest thing to do. For if one began to choose from other living composers the partiality that would be charged would be enormous.

"Are our men greatly interested in the journey? Yes, indeed! Many of them are making great monetary sacrifices in its interest, in the way of lessons and private engagements missed. For many of them hold professorships at the Royal College of Music, the Royal Academy, the Guildhall, and other institutions, besides those who belong to the King's Band. Several of the men have been granted

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royal warrants from the King, and are frequently engaged at the Palace.

"We just completed our annual tour of the English Provinces, and our success was phenomenal. Mr. Nikisch and the orchestra were entertained in Edinburgh by the Edinburgh Society of Musicians, and the enthusiasm on the orchestra's playing was great. Professor Nieks, of the Edinburgh College, said: 'The London Symphony Orchestra is like one great valuable instrument that needs but the great virtuoso conductor, Nikisch, to bring to life its many beauties.'"

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Mascagni who is conducting his "Cavalleria Rusticana" at the Hippodrome twice daily, is another illustrious case of the one personality combining the composer of distinctive talent versus the conductor of mediocre talent. The opera is being given with Italian singers brought from Italy and an orchestra augmented by some twelve extra men. Of the singers, individually or collectively, the standard of work they one and all provide is of the most ordinary and non-artistic variety, vocally and histrionically. The work is sung in a mixed Italian. But it is in the orchestra that one looks for the conductor's success and finds him sadly wanting; wanting in the dramatic sense, strange as it may appear to be in one who has infused so much temperamental glow into his score; and wanting in the big, broad, melodic curve line in delineating his phrases. The whole conception is very "choppy." He fails utterly to bring out the inner voices he has written for many of his secondary instruments, and he fails, also, in bringing into prominence the contrasting sectional voices of his important first divisions. Consequently there is never any body of tone, never any concentrated quality. And as to the emotional contexts of the various phrases, the men in the orchestra were never given any specific instructions. Signor Mascagni's conducting of the "Cavalleria Rusticana" is singularly dull. Even in the famous intermezzo there is no intensity whatever. As a conductor he is prone to make sudden dynamic contrasts, but this is not a convincing mode of orchestral thought. The orchestra never sings, it is never lyric, and has no charm. Conducting, which being an independent phase of art with a technic of its own, implies that natural gifts and special training are necessary for its complete attainment as a medium of expression, and though a man may have great talent as a composer that does not imply that he likewise has great talent as a conductor, as London has seen demonstrated so freely of late, since the music halls invaded the legitimate field of musical art.

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London managers of the various London entertainment emporiums all seem to be passing through a kind of operatic epidemic. All kinds of opera, from the real "grand" kind, as well as all the intermediate kinds of the sham and shoddy variety to the intermittent "comic," "light" and musical comedy kinds, dominate and have dominated the London stage for some time. So, when it was announced that the new Feinman Yiddish People's Theater, "The Temple," would open its doors with an "historical opera in four acts and nine scenes," entitled "King Ahaz," by S. Alman, A. R. C. M., the new musical director of the house, many knights and one or two of the knightesses of the musical press wended their way to 226 Commercial road, E., last Saturday evening, March 16, to hear the premiere performance. The libretto is built around the idolatrous Ahaz, King of Israel, who the good book tells us made "molten images of Baalim," and "provoked to anger the Lord God of his fathers." The librettist selected the period covering the end of the reign of this heathenized King Ahaz, and the proclaiming of his son, Hezekiah, as his successor, who eventually restored the old religion. Among the many bad notions indulged in by Ahaz was that of burning the children of Israel as an offering, "after the abominations of the heathen," and which peculiar notion gave the opera librettist his chance for his grand operatic climax. For, though there is no vital "love interest" in the libretto, one very jealous, revengeful lady character intrigues against her rival and succeeds in having her made to suffer by machinating a command that she, who is a mother, be made to sacrifice her child, that is, throw him in the burning caldron of the wicked old god Moloch, who by the way had a very impressive stage setting. But the mother, also an adept in intriguing, substituted a very ugly wooden doll with a shock of a very unaesthetic shade of red hair. And so intense was the interest that a long suppressed gasp of horror came from the audience as the wooden doll sank in the burning pot. Of course, the rival knew not the fraud and was appeased. The librettist utilized all this material with skill, also the fact that Hezekiah was a more humane king and brought peace out of chaos; and so in the last act every one is made to appear quite satisfied with things as they are, or were made to be by the edict of the king. For it was certainly quite interesting to see that the revengeful lady was given to the charge of the man in the case, the one who was really the cause of all the trouble, by the king's edict, and thenceforth was to live en famille with

him and her rival, thus really, after all, getting what she wanted, though she had made an awful disturbance in bringing it to pass. Of the music on this expansive scenario it may be said to be pre-Mozartian. There is some very fine melodic material, utilized in arias for soprano, tenor and baritone roles, and in the opening chorus there is a fascinating theme, but the great weak point is the orchestration and the accompaniment writing. The composer has not demonstrated any conception of dramatic thought, or made use of any modern formula of harmonic richness in his orchestral scheme. The work is written for the small orchestra of twenty men, but the distribution of parts might be managed with greater results if greater knowledge of the twenty men possibilities were known to the composer. A very long prelude to the first



ERNEST SCHELLING'S WINTER HOME IN POLAND.

act proves conclusively the composer's limited symphonic ability. But that he has the lyric sense and capacity for creating attractive melodies is also proven beyond question. The cast in its entirety was as follows:

Oziel, a rich citizen of Jerusalem.....	Mr. Kasinsky
Miriam, his wife.....	Miss Zausmer
Alphaleet, their child.....	Miss Blecker
Naphtali, their servant.....	Mr. Winogradoff
King Ahaz.....	Mr. Katz
King Yechezkeia.....	Mr. Katz
Zichri, the leader of the Sons of Ephraim.....	Mr. Shachnoff
Elkanen, viceroi.....	Mr. Shachnoff
Vehoshuva, his wife.....	Miss Davies
S. Alman, conductor.	

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Perceval Allen has been engaged for the Handel festival in June to sing "The Messiah," "Israel in Egypt" and a miscellaneous program. Miss Allen's great success in the difficult soprano part of Beethoven's Mass in D, recently given in London, proclaims her among the great artists of the day. The extreme difficulties of the role are known



Photo by Aimé Dupont, New York.

PERCEVAL ALLEN.

to all sopranos, and the unanimous opinion of the many professional singers who were at Queen's Hall on the evening of its London production was that her singing and musical expression were both beyond all criticism. The Daily Mail said (February 15): "Perceval Allen, with her nobly beautiful voice, was throughout a tower of strength."

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Franz von Vecsey, the gifted young violinist, is negotiating for the purchase of a noted "Strad" violin, said to have been once the property of Catherine II of Russia. Von Vecsey has offered \$15,000 for it.

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L. Cherubini, who officiated as principal conductor at the London Opera House during the winter season just

closed, will remain in London and again be associated with Mr. Hammerstein's house on the opening of its spring and summer season. Signor Cherubini, who is a direct lineal descendant of the famous Cherubini of the eighteenth century, was for five years principal conductor at the Theater Trianon in Paris, from which post he came direct to the London Opera House.

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All musical London has been greatly interested in THE MUSICAL COURIER's announcement that the famous Mathilda Marchesi is to make London her future home and be associated professionally with her daughter, Blanche Marchesi. Though now in her ninetieth year, Madame Marchesi retains a wonderful vitality. She has been the guest of honor at a great number of teas, luncheons and dinners, and receives her many friends at tea once a week. She was present at Albert Hall, March 7, when she heard her daughter, Blanche Marchesi, as soloist with the New Symphony Orchestra. That the two schools have become amalgamated is an accomplishment of no little moment to London vocal students and professionals desirous of acquiring something of the Marchesi art and technic of voice and general knowledge.

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Godowsky's appearance in recital in London is always an event of much importance. His programs are always of the greatest interest, and interpreted as only he can interpret through the medium of his infallible technic acting for the wonderful poise of his musical and intellectual faculties. His program opened with the Beethoven "Sonata Appassionata." Detailed analysis is not necessary on this work; suffice it to say that Godowsky's understanding of the "Appassionata" and his masterly portraiture of it is familiar to the musical public of both England and the Continent. The great feature of attraction of Godowsky's program was, on this occasion, the first performance of his new "Walzermasken," a series of twenty-four musical sketches. Like a fine portrait painter, Godowsky has caught the spirit and mood of his various subjects, which he outlines with true fidelity. No futuristic scheme enters into his delineation, but the definite outline and all the nuances of tonal light and shade. The three-four rhythm is the prevailing time outline, but it never suggests the monotonous as one might suppose, but, on the contrary, is conducive to a lightness, a finesse, that adds the charm of much grace and a certain elegance to the entire series. Any one of the numbers would serve as an attractive piece alone; some whole tone modulations are introduced in the French sketch (No. 14). In "Tyll Eulenspiegel," "Legend," "Valse Macabre," "Orientale," and "Portrait of Joh. Strauss" one finds a Godowsky of great melodic and harmonic charm. The entire set is tremendously difficult, technically, and no doubt interpretatively, but as played by the composer-pianist, leaves the impression of wonderful work executed with wondrous ease. Following his own composition, Godowsky placed on the program four of his arrangements of Chopin etudes: No. 4 of op. 25, for left hand alone; No. 11 of op. 10, and No. 3 of op. 25; No. 5 of op. 10 and No. 9 of op. 25; and also No. 1 of op. 25 for left hand alone—all examples of the transcendent in technical accomplishment. His program closed with an exquisite performance of the Chopin barcarolle, and the scherzo in C sharp minor.

EVELYN KAESMANN.

#### Spring Bookings for Johnston Artists.

Mary Garden's spring concert tour opens at Montreal, Canada, April 9. Other cities where Miss Garden will appear are Pittsburgh, Pa.; Syracuse, N. Y.; with the New York Mozart Society; at Richmond, Va.; Spärtanburg, S. C.; Norfolk, Va., and Paterson, N. J. The assisting artists of the Mary Garden Concert Company are J. Louis Shenk, baritone, and Herbert Sachs-Hirsch, pianist.

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Alexander Heinemann, the celebrated German lieder singer, leaves New York this week for an extended tour, which will include the Pacific coast. He will give recitals in Williamsport, Pa.; Meadville, Pa.; Watertown, N. Y.; Baltimore, Md.; Elizabeth, N. J.; Grand Junction, Col.; Salt Lake City, Utah; Ogden, Utah; Provo, Utah; Oakland, San Francisco, Los Angeles, Riverside, Sacramento, San Diego and Santa Barbara, Cal.

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Yvonne de Treville is now on her way to California to fill concert engagements in San Francisco, Los Angeles and Southern California.

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Madame Namara-Toye, who is at present on the Pacific Coast, leaves Los Angeles the middle of April for the Middle West. She will sing at several of the spring festivals, reaching Chicago April 20, where she will appear under the auspices of the Women's Athletic Club and at several private engagements. The young singer will be heard at Jersey City, April 23. On May 2 she will sing at the festival at Paterson, N. J.

# CHICAGO

CHICAGO, Ill., March 31, 1912.

The Philharmonic Society of New York, assisted by Jan Kubelik, violinist, played to a sold out house at Orchestra Hall last Sunday afternoon, March 24. The concert was under the local management of Wessells and Voegeli and the program follows:

Overture to *Der Freischütz*.....Weber  
Concerto for violin, E minor, op. 64.....Mendelssohn  
Symphonic Poem No. 2, *Tasso*.....Liszt  
Introduction and Rondo Capriccioso, for violin and orchestra,  
op. 28.....Saint-Saëns  
Symphony No. 5, E minor (From the *New World*, op. 95).....Dvorák

The overture to "*Der Freischütz*" has been given so often here that a visiting orchestra should have omitted it. This number was taken at a very slow tempo. The conductor takes more liberties than any master of the baton appearing here in the last decade. The audience was not over enthusiastic, and to be truthful the reception accorded conductor and orchestra was rather cool. The fact that a visiting orchestra comes here heralded as the oldest orchestral body in the country is not sufficient in these days to win fame. Chicago, today, is musical and knows how to discriminate between the merits of good orchestras. The local public showed its pleasure when the Cincinnati and Minneapolis Orchestras invaded Orchestra Hall, therefore the apathy of the audience was due solely to the indifferent reading of the conductor. The Liszt symphonic poem, "*Tasso*," was more in the domain of the orchestra, and the results thus obtained were all that could be desired. After the intermission the Dvorák symphony, No. 5, in E minor, another work often heard here, showed drilling in the strings, especially well rendered being the pianissimo passages, but again many in the audience showed apathy or even disdain by leaving after the first movement and after the second a veritable exodus took place in the parquet, balcony and gallery. This lack of tact was just as bad form as the ushers displayed by clapping so violently as to call for harsh criticism and even

hisses from the auditors. The conductor turned around and frowned severely at those who were leaving the hall before the conclusion of the concert, but frowns and displeasure had no effect upon those who were departing, and during the last movement most of the ladies in the house calmly but surely, secured their bonnets against the lake breeze, which swept around Orchestra Hall. Kubelik, the real attraction of the afternoon, scored heavily in the Mendelssohn concerto for violin and in the Saint-Saëns introduction and rondo capriccioso. He was received royally, played superbly, and gave encores.

At the Illinois Theater, before a large audience, Albert Borroff was heard in a most interesting program, which showed Mr. Borroff at his best. The American basso opened his program with a group of Handel's "*Si tra i ceppi*," "*Verdant Meadows*" and the aria "*La Calunnia*," from the "*Barber of Seville*," by Rossini. From the first it was noticed that the artist was at his best and therefore his work was all that could be desired. Mr. Borroff is the possessor of a large voice, which he handles admirably; his singing is artistic and, above all, the recitalist impressed as having a full understanding of the difficult art of bel canto. Singing in Italian, French, German and English, Mr. Borroff's diction is excellent, his enunciation clear and his readings original. Throughout the afternoon he gave joy to his many admirers by the versatility of his interpretation. The Hungarian folksongs, which were sung in English, were the novelties on the program and pleased greatly—so much, in fact, that another selection had to be added. The French group was made up of selections by Masse, Weckerlin, and two songs by Bernberg. In the English songs Chicago composers were twice honored. "*Only a Rose*," by the talented Chicagoan, Lulu Jones Downing, has already found a place on many programs; it is well written, and as rendered by Borroff will always meet with success. Arthur Dunham's "*Blow Me Eyes*" was also sung. The Chicago composer has revealed a musical sense of humor in this song, which sent the audience home in a merry mood. Charles Lurvey played good accompaniment for the recitalist, even though his mannerisms are somewhat distressing.

The twenty-fifth program of the Theodore Thomas Orchestra, Friday afternoon, March 29, and Saturday evening, March 30, was of exceptional interest, as the Bach-Busoni-Bernhard Ziehn-Wilhelm Middelschulte and Frederick Stock "*Fantasia Contrapuntistica*" was presented for the first time in America and also on account of the soloist of the day, Elena Gerhardt. The program in its entirety follows:

Vorspiel to Hansel and Gretel.....Humperdinck  
Scena and aria, *My Strength Is Spent*, from *The Taming of the Shrew*.....Goetz  
*Fantasia Contrapuntistica*.....Bach-Busoni  
Adapted for orchestra by Frederick Stock.  
(First time in America.)

Two symphonic poems.....Kau  
*Minnehaha*, op. 43, No. 1.  
*Hiawatha*, op. 43, No. 2.  
Three songs, with orchestra.....Wolf  
*Der Freund*.  
*Verborgeneheit*.  
*Er Ist's*.  
*Suite, A minor*, op. 42.....MacDowell

The Vorspiel to "*Haensel and Gretel*" was given a very cold reading by the orchestra. Goetz's "*My Strength Is Spent*" from the opera "*The Taming of the Shrew*,"

though not a novelty, might be considered as such in this part of the country, as it has seldom been given. Elena Gerhardt, who has been heard several times in recital, made her debut with the orchestra, and in the Goetz composition she disclosed once more her voluminous organ to best advantage. The "*Fantasia Contrapuntistica*," which was brought out by Busoni as a work for piano and later arranged for organ by Wilhelm Middelschulte, was orchestrated by Stock, and on August 21, 1911, was given at Dortmund by the Dortmund Philharmonic Orchestra under Frederick Stock's direction. Borowski, of the Record Herald and writer of the program notes of the Thomas Orchestra concerts, rightly gives space to Bernard Ziehn, of Chicago, the discoverer of the combination, who finally vanquished the failure of the musician to work out the last fugue, finding the possibility of making a combination between the three themes of the unfinished last fugue. Mr. Borowski says that Mr. Ziehn had already pointed out the solution to the puzzle in an article published in August, 1894. The fantasia, a marvel among marvels, will stand as the archetype in fugue treatment, a model of combination and also as a warning to young composers to keep away from a dangerous labyrinth. Stock's adaptation for orchestra proves him a composer of merit, also a distinguished master of orchestration. In the fantasia he had a trying test; his theme has been severely orchestrated and though the work was not received with buoyant enthusiasm, this due to the tedious subject, the results obtained were remarkable. The orchestra, assisted by Middelschulte at the organ, gave a technical reading of the fantasia, and Stock directed with zeal and precision. After the intermission the two symphonic poems by Kuan and MacDowell's suite in a minor were the offerings which were played between three songs of Wolf, "*Der Freund*," "*Verborgeneheit*" and "*Er Ist's*," in which Miss Gerhardt amplified her reputation by the charm of her interpretations. She was recalled to the stage many times to acknowledge the plaudits.

Two weeks from next Monday night the world famous conductor, Arthur Nikisch, and the entire London Symphony Orchestra of 100 musicians will appear in the Auditorium Theater. The orchestra at this time is on the steamer *Baltic* en route to America for its concert tour of twenty-one days. The program as originally printed will stand without change for the Chicago concert and, as is customary with Nikisch, it will be conducted entirely from memory. Nikisch, the undisputed prince of conductors, has attained world renown through merit alone. He handles an orchestra with the most consummate skill and is a master of interpretation. He electrifies and inspires his men to such an extent that the results approach a degree of perfection not deemed possible. His natural talents, experience and analytical insight, together with a marvelous memory, enable him to illuminate the pages of a score and bring to the performance an interpretation such as no other can.

Professional pupils of Herman Devries will give another operatic program the first week of May. The following acts will comprise the program: First act of "*Lakme*," "*Carmen*" second act, "*Faust*" fifth act. Helen Devlin will assume the role of *Carmen*, Mabel Cox will sing *Lakme*, and Hazel Rust will be the *Marguerite*. The other parts will be entrusted to Bessie Overholt, Mrs. Mudge, Grace Slining, Ruth Stein, Frances Schreitt, Tessie Smith, Rose Fallon, Charles Rouse, Loro Gooch, Montgomery White, Franklin Wood, Mr. Paynter, Herbert Warfel and Lester Luther.

Arrangements have just been made with Madame Tetzlaff and her company for a concert at the Auditorium

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on Sunday afternoon, April 14. The program will comprise excerpts from the operas in which Tetrassini has achieved her greatest successes, also popular songs. An orchestra will probably be secured to play for her, and she has several assisting artists.

Jeanne Jomelli will make her first appearance in song recital in Chicago next Sunday afternoon, April 7; at the Studebaker Theater, with Harold O. Smith as accompanist. Jomelli appears here under the direction of F. Wight Neumann. Every lover of singing should take advantage of this opportunity of hearing Madame Jomelli, who has arranged an interesting program.

M. H. Hanson, Busoni's manager, came to town last Friday for the special purpose of hearing Bach-Busoni's "Fantasie Contrapuntistica," which was presented for the first time in America by the Theodore Thomas Orchestra at its twenty-fifth program of the season.

Pauline and Lucile Reynolds were soloists with the Theodore Thomas Orchestra at La Porte, Ind., and Adrian, Mich., both engagements being bookings of E. A. Stavrum, manager of the Chicago Musical Exchange. The Misses Reynolds sang a soprano duet from Mozart's "Figaro" with orchestra. Their second number was the "Gypsies" of Brahms, with the accompaniment very effectively arranged for orchestra by Frederick Stock, the director. In each instance this number had to be repeated.

George Hamlin, tenor of the Chicago-Philadelphia Grand Opera Company, will appear at a recital to be given at Leon Mandel Assembly Hall, Thursday afternoon, April 4, for the benefit of the University of Chicago settlement.

Nicola Zerola, who has been announced to appear in song recital the middle of April, has cabled his managers that he is unable to leave Europe, and therefore has cancelled his American tour.

The special 1912-13 bulletin of the Chicago Musical Exchange is at hand. It gives in clear, concise form a brief summary of each of the five departments—musical agency, music teachers' exchange, concert direction, musical aid and information, and music press. The steady growth in usefulness of this exchange to artists and music teachers is a direct development of actual needs in Chicago as the geographical musical center of the country. "The exchange," said Mr. Stavrum, "is becoming more and more a mutual musical aid society for teachers and artists."

The last program of the Theodore Thomas Orchestra will be given on Friday afternoon, April 19, and Saturday evening, March 20. The orchestra will have the assistance of the Apollo Musical Club of Chicago, under the direction of Harrison M. Wild, conductor, assisted by Florence Hinkle, soprano; Nevada van der Veer, alto; Reed Miller, tenor; Frederick Weld, baritone, and Arthur Dunham, organist.

Clayton F. Summy Company, publishers, importers and dealers, have sent out removal notices informing its many customers that it will move on May 1, 1912, to the Steinway Building, 62 East Van Buren street, occupying the first floor and basement. The company will have a better equipment than it has had since its business was established in 1888. The new location will be more central and convenient to the studios.

Vladimir de Pachmann's farewell recital in America will take place at the Studebaker Theater, Sunday afternoon, April 28, under the direction of F. Wight Neumann. The major portion of the program will be made up of Chopin numbers, including, by request, the "Funeral March" from the B flat minor sonata.

Sibyl Sammis MacDermid, dramatic soprano, returned to Chicago last Saturday morning from New York, where she appeared in several recitals. At Canton and Potsdam, N. Y., she won great success and the compositions of her husband, James G. MacDermid, were among the most happy selections, as every number by this Chicago composer had to be repeated, thus testifying to the pleasure of the hearers.

Lillian Nordica will make her only appearance in Chicago this season in song recital at Orchestra Hall, Sunday afternoon, April 21 at 3.30 under the direction of F. Wight Neumann. Romaine E. Simmons will be the accompanist.

M. H. Hanson, of the Concert Direction M. H. Hanson, and W. Adams, of the Wolfsohn Bureau, were seen at the Congress Hotel at breakfast and dinner. The con-

versation seemed to be private and confidential. What's in the air?

Clarence Stroupe, pianist, and a pupil of the Bergey School, will go to Berlin with Mr. and Mrs. Bergey on or about May 15.

From the Chicago Musical College: The forty-sixth annual spring and summer catalogue of the Chicago Musical College will be issued from the press this week. The supper to be given in the Savage Clubrooms by the Ziegfeld Club, of the Chicago Musical College, Monday evening, April 1, has been postponed on account of the death of Professor Alfieri. A matinee by pupils of the Chicago Musical College of Acting was given in the Ziegfeld Theater Saturday morning, March 30. Three one-act plays were offered, "In His House," "In Honor Bound," and "On An Island." The Ziegfeld Theater was crowded to the last rows. Next Saturday's program will enlist the services of pupils of the preparatory department. Marcia Manley, one of the Chicago Musical College faculty, will give a piano recital in the Ziegfeld on Saturday morning, May 30. Dr. F. Ziegfeld is now riding in a new limousine motor car, a present from his daughter and son-in-law, Mr. and Mrs. Willis Buhl, of Detroit.

Thursday afternoon, March 28, at the beautiful home of Mrs. Joseph C. Botler, a recital was given by the child prodigy, Violet Bourne. Mrs. Botler, a well known society lady and also an enthusiastic musician, member of several ladies' clubs, and a patroness of little Violet Bourne, had surrounded herself with some thirty ladies and the representative of THE MUSICAL COURIER, beside Kenneth M. Bradley, director of the Bush Temple Conservatory, where Miss Bourne is studying under Madame Rive-King. A year or so ago the writer heard Violet Bourne in a program made up of some of the same numbers, and on Thursday evening a marked difference of maturity was noticed. Correct tempos and proper perspectives which were lacking, have been remedied, and her work today speaks well for the school where she has been taught in the last year. The Bush Temple Conservatory, a school which is not trying to use her as an advertising medium, as she has appeared but once this season under the auspices of that school, has done much for young Miss Bourne. It is a pity, however, for those who have at heart the welfare of this young virtuosa to allow her to appear so often in public as it may hurt her future. As it is, the shortcomings noticed last year have disappeared and she has made great progress in her art and is truly an excellent performer. Her program was as follows:

Ballade, G minor.....	Chopin
Berceuse.....	Chopin
Mazurka, op. 7, No. 1.....	Chopin
Valse Oeuvre posthume.....	Chopin
Hexentanz, op. 17, No. 2.....	MacDowell
Le Papillon.....	Lavalle
Der Dichter Spricht.....	Schumann
Arabesque.....	Debussy
Menuet, op. 14.....	Paderewski
The Maiden's Wish.....	Liszt
Rhapsodie No. 2.....	Liszt

Marta Witkowska, the talented youthful Polish contralto of the Chicago-Philadelphia Opera Company, sang Amneris in "Aida" at that company's last appearance in Baltimore, March 21, and made a pronounced success. It was the first time she had sung the role in America, although she had appeared in it a number of times most successfully in Italy. The versatility of the young artist is shown by the roles she has sung this season, which include Amneris, Fricka, Ortrud, Siebel, Nicklaus, the Witch ("Hansel und Gretel"), Azucena, etc. After her concert this month in Syracuse, Mlle. Witkowska will leave for London where she will fill a number of engagements for private concerts and musicals, and possibly in opera. She will then go to Bayreuth to make a special study of the Wagnerian roles for contralto for which she is so eminently suited both by quality of voice and dramatic ability.

A second recital by pupils of Mrs. Glenn Dillard Gunn and Mrs. Herman Devries will be given in the Devries studios in the Fine Arts Building next Saturday afternoon. Mrs. Gunn, a pianist of no small attainment, retired from the concert field after her marriage to Glenn Dillard Gunn, pianist, critic of the Chicago Tribune and instructor, and since then has devoted her time to developing young talent, which later on graduated from her class to enter the department of Mr. Gunn. Mrs. Herman Devries is assistant to her husband and has charge of the elementary and primary class. Mrs. Devries, though not a professional singer, is endowed by nature with a mezzo-soprano voice of appealing quality and of sympathetic timbre.

Contrary to his plans for a summer of rest on his estate near Florence, and at his seaside home at Riccione, Italy,

Amedeo Bassi will have barely a fortnight in that country for which he sailed on Sunday at the close of the Philadelphia-Chicago Opera Company's season in Washington on Saturday. He will then sail for Buenos Aires, to fill a three months' engagement at the Colon Theater of that city, Toscanini being the musical director. Four years ago Signor Bassi sang Rhadames in "Aida" at the opening of this magnificent theater; ever since then the Buenos Aires public has wanted him back, and this season the offer was so exceptional from a financial standpoint that Bassi could not but accept it. The last of October he goes to La Scala, Milan, where he will sing for the first time in his career the role of Lohengrin. If Signor Bassi returns to America next season—and offers have been made him—it will be for not more than two months.

Mrs. Theodore Worcester has met with her customary success this season wherever she has appeared. Last week she was in Dayton and the musical critics in that town were unanimous in their praise as can be seen from the appended criticisms:

During the past week much interest centered in the coming of Mrs. Theodore Worcester, who on Thursday evening gave the final concert of the Mozart Club series, where she achieved an artistic triumph. Her program was versatile and well chosen, the initial number of which was the Brahms sonata in F minor—a work in which one sees a tone picture according to his antecedent preparation, his imaginative powers and his esthetic training. To one able to trace such a composition in all its details, it speaks a varied language. The second part of the program comprised numbers from Tchaikowsky, Borodin and Glazounow. In these Mrs. Worcester displayed marked individuality of color that was alluring.—Dayton Herald.

In the "Gondoliera" and the tarantella "Venezia e Napoli" by Liszt, her playing was pre-eminently pianistic and had the freshness of spontaneous inspiration. As regards personality, Mrs. Worcester has that necessary equipment of the successful artist. After the concert an informal reception was tendered the pianist and the wish that she would return and give another program found expression from many of Dayton's representative musicians.—Dayton Daily News.

The Amateur Musical Club presented Harold Bauer in a recital for the scholarship fund last Monday afternoon in the Studebaker Theater. Bauer played before a packed house and his selections included works by Chopin, Schumann and Liszt. The pianist was in excellent condition and delighted his hearers.

Della Thal has been engaged to play the MacDowell concerto in D minor with the Minneapolis Orchestra, under Emil Oberhoffer, on the spring tour, including such dates as the May Festival at South Bend, Ind., and at the Illinois Teachers' Association at Streator, Ill. Miss Thal will appear at the Standard Club on April 3. Her selections will include a Chopin prelude, Chopin etude, "Brer Rabbit" by MacDowell and the rhapsody in C major by Dohnanyi.

The Cosmopolitan School of Music and Dramatic Art gave another pupils' recital at the Auditorium Recital Hall last Saturday afternoon, March 30. Among the most successful students who appeared may be mentioned Blanche E. Snider, soprano, and Lois Wiggins, contralto, both pupils of Dr. W. C. Williams; Elise Barker, Blanche Innis, Genevieve Barry and Clara Wood, sopranos, and pupils of Hanna Butler.

Marie Bergersen, pianist, and Mabel Woodworth, violinist both talented pupils of the American Conservatory of Music, made their debut as professionals at Music Hall, Tuesday evening, March 26, before an audience that completely filled the hall. Miss Bergersen was heard in Beethoven's sonata, op. 10, in which she demonstrated pianistic abilities far above her age, the pianist having just attained her seventeenth birthday. Her reading had all the dignity required and, furthermore, her interpretation proved that she is a musician of no small attainment. The second group opened with "Three Silhouettes," a selection from Miss Bergersen's pen, a number written à la Debussy, whose composition Danse, E major, came next, and the Liszt "Mephisto" waltz, brilliantly rendered, concluded Miss Bergersen's presentation, and judging from her remarkable debut as a professional Miss Bergersen has a right to look forward to a successful career. The other debutante, Miss Woodworth, elected to play the Bruch concerto in G minor, Beethoven's romanze in F major and Wieniawski's polonaise in D major. She is the possessor of a tone full and varied, a sure technic, her readings are accurate, and she, too, has a future in store for her. The success of both artists was deserved and reflected credit upon the school where they have been taught, as well as on their mentors. The American Conservatory has brought forth this winter several remarkable talents besides giving the public many opportunities of hearing members of their faculty on the concert platform.

Theodora Sturkow Ryder, pianist, played her thirty-first engagement this season at a private recital at the home

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of George Porter. Mrs. Ryder will play on April 8 at the Studebaker Theater at the last concert of the A. M. C.

Louise St. John Westervelt presented a ladies' choral society at Music Hall last Wednesday evening, March 27. The program opened with Berger's "Ships by Wind and Waves Are Driven," then came Mendelssohn's "O Praise the Lord" and Bruch's "The Flight Into Egypt," all well rendered. Arthur Middleton, basso, disclosed his beautiful organ in Leoncavallo's prologue from "Pagliacci," winning the full approval of the audience and giving an encore. Mr. Middleton sang gloriously and completely captivated his audience, even though his accompanist was inefficient. Louise St. John Westervelt may well be proud of the marked improvement in her choral forces, and especially well done were "The Lotus Flower," by Schumann-Claussen, and Schubert-Saar's "To Music." Besides the numbers above referred to, the choral society sang selections by Franck, Lacombe, Herman, Harris, Rogers and Hammon. In his second group Mr. Middleton sang numbers by Handel, Hullah, Hawley and Beach. The concert was well attended.

Luella Chilson Ohrman, who has been announced by the I. M. T. A. management to appear at a concert at Streator, Ill., next May, has informed this office that she will be unable to be present at the convention, as she is to create a part in a new opera, which will be given in Seattle next month. The head of the I. M. T. A. will probably be surprised when reading the above announcement, showing once more that the publicity department of the I. M. T. A. seems to be somewhat in a hurry to give out names of artists who will appear.

The twenty-first Aeolian recital and the last of the present series took place at Music Hall Tuesday afternoon, March 26, before a large and select audience. The recitalist of the day, Rosa Olitzka, the famous contralto, sang admirably the aria "Che Faro senza Euridice," from "Orfeo," by Gluck, winning an overwhelming success, and after many recalls added an extra number. After her second group, which comprised Schumann's "Die Lotosblume," Grieg's "Ich Liebe Dich" and Nevin's "One Spring Morning," Madame Olitzka had to add other numbers, thus testifying to the admiration of her auditors. James G. MacDermid at the Pianola Piano gave splendid support to the contralto, besides getting out of his instrument splendid effects in the Chopin scherzo and in the Gruenfeld romance in Vogrich's staccato caprice.

Kenneth M. Bradley, director of the Bush Temple Conservatory, presented on Sunday afternoon, March 31, the Bush Temple Woman's Chorus, conducted by Justine Wegener, member of the Bush Temple Conservatory. The concert took place at the Butler Memorial House and was given under the auspices of St. Catherine's Chapter. The chorus has been well drilled and the results obtained proved the efficiency of Mrs. Wegener.

The American Conservatory of Music gave a miscellaneous recital by pupils of the piano, vocal and violin departments Saturday afternoon, March 30. Those who appeared on the program were Isabelle Breyer, Mathilda Norkin, Minnie Katzmann, Elsa Thoms, Lucille Macy, Irene Chilling, Lottie Crost, Monie Franks (assisted by her teacher, Silvio Scionti), Gladys Britton and Harry Crismore. Mr. Scionti played the orchestral parts on the second piano.

Advanced pupils of John J. Hattstaedt, Victor Garwood and Ragne Linne will give a recital Saturday afternoon, April 6, under the auspices of the American Conservatory of Music.

The friends of Paul McKay will be happy to hear that the young baritone has returned to Chicago and was seen last Wednesday evening at Music Hall at a concert at which Arthur Middleton, baritone, appeared as soloist.

Mario Sammarco will sing again this year for the sixth consecutive spring and his seventh actual season at Covent Garden. He will do the role of Rafael in "The Jewels" when that work is produced for the first time in London this season, as well as appearing in his familiar roles. It is not yet settled whether or not Signor Sammarco will return to America next season, as he is urgently wanted at La Scala for the production there of "The Jewels" and also has received a most tempting offer from Russia, where he is very popular, and which country clamors for his return. He speaks and sings in the Russian language, among his other accomplishments. He has been engaged also for early October for a concert at Albert Hall, London.

RENE DEVRIES.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

The Ladies' Friday Musicales, of Jacksonville, Fla., gave an "open meeting" on Friday afternoon, March 15. This organization has been doing excellent work this season; the corresponding secretary reports a decided increase in the membership.

The following program was given: "Slavonic Dance" (Dvorák), Mrs. C. E. McKinnon and Mrs. A. B. Vance; "Hush My Little One" (Bevignani), "Who'll Buy My Lavender?" (German), Mrs. G. M. McKinney; "Funeral March of a Marionette" (Gounod), Ruth Drew; vocal solo, selected, Edna Hudnall; "Capriccio Brillant" (Mendelssohn), Mrs. Screven Bond, orchestral accompaniment, Mrs. Charles D. Abbott; berceuse from "Jocelyn" (Godeard), Kathleen Crane; reading "The Opera Encore," Maud Wagner; Italian symphony (Mendelssohn), first movement, Mrs. T. F. Orchard, Mrs. Andrew Menke, Mrs. A. S. Hubbard and Mrs. C. D. Abbott; "Danza" (Chadwick), Leise King; melody (Tschaiakowsky), "The Bee" (Schubert), romance from Wieniawski concerto, Mrs. I. A. Zacharias; "Gondolier's Song" (Graben-Hoffmann), "Evening" (Rungenhagen), "Lullaby" (Mozart), chorus Ladies' Friday Musicales.

The music department of the Fortnightly Club, of Summit, N. J., has spent the winter studying German music, as outlined in the course of study prepared by Mrs. Wardwell. During October, the meetings were devoted to the "History of Early German Music"; November, "Origins of German Opera and Oratorio"; January, "Organ Recital"; giving illustrations of German music. February was devoted to the study of Bach, March to Handel and Gluck and April and May will be given up to Haydn and Mozart. At each meeting papers have been read, based on the subject matter in Mrs. Wardwell's book.

The Ladies' Musical Club, of Taunton, Mass., sends an interesting program for the season of 1911 and 1912. The study department of this club uses Mrs. Wardwell's "Plan of Study." The club has thirty-five members, sixteen vocalists, ten pianists, five violinists and four literary members. They meet once a month in the different homes of the members and give one public concert each year. The following plan of work has been carried out so far with great success: October 24, recital, Minnie Little Longley, of Boston; November 14, Liszt centenary (1811-1911), paper, "An Appreciation of Liszt; his Special Contribution to Modern Music"; December 12, "Music of Bohemia," Smetana, Fibich, Dvorák; "New World Symphony"; January 9, three contemporary American composers, Arthur Foote, 1853; George W. Chadwick, 1854, and Horatio W. Parker, 1863. Paper, "Music in America"; February 13, afternoon with Robert Schumann; paper, "Schumann and the Romantic Movement in Germany"; March 12, public musicale by Anton Witke, concertmaster of the Boston Symphony Orchestra, Madame Witke, pianist, Bertha Kinzel, vocalist; April 9, modern English composers, Samuel Coleridge-Taylor, 1875; Sir Edward Elgar, 1857; Granville Bantock, 1868; Edward German, 1862; Frederick Cowen, 1852; Liza Lehmann, 1862; paper, "Sketch of Samuel Coleridge-Taylor," and readings from "Hiawatha"; May 14, chamber music; paper, "Rhythm."

The Musical Cycle, of Danville, Ill. (organized in 1902), spent the winter studying Russian music according to Mrs. Wardwell's "Plan of Study." The club has four classes of members, active, associate, student and honorary, with a membership of about one hundred. The programs for the study class have been devoted to Russian music altogether; interspersed between these have been some very interesting miscellaneous programs, a students' recital and a lecture recital. The study class, beginning with Russian folk songs, ecclesiastical music and early opera, has come down through the works of Glinka, Seroff, Dargomizsky, Borodin, Moussorgsky, Cui, Balakireff, Rimsky-Korsakoff, Rubinstein, Tschaiakowsky, Glazounoff, Arensky, Tancieff, Witold, Liadoff, etc.

The Morning Musicals of Watertown, N. Y., follow the Federation plan of study and this year is given to the "General View of Music." The first meeting was devoted to the "Study of the Piano," and an introductory talk was given by the lady in charge of the program, which was followed by questions and answers assigned to different members of the club. Selections by Bach, Rubinstein and Chopin showed how these composers adapted their compositions to the instruments then in vogue. Another meeting was a piano recital of the works of Bach, Haydn, Mozart, Beethoven, Field, Weber, Mendelssohn, Rubinstein and MacDowell. A meeting on the subject of "The Voice" was addressed by Mrs. F. S. Wardwell on the "Work of the Federation"; she explained the manner of studying the question and answer book, and sang some of the songs in the lesson on "The Voice." There were papers on "Distinction Between Soprano, Mezzo Soprano and Contralto," and "Singers of the Present Day." Another meet-

ing was devoted to "The Orchestra and Orchestral Music," with illustrations from "Die Meistersinger," Haydn's third symphony and Dvorák's "New World" symphony. A meeting devoted to chamber music was illustrated by records on the victrola, a meeting devoted to the study of "Harmony" was illustrated on the blackboard, piano and Victrola. The last meeting, on March 5, was devoted to "Women in Music."

The Treble Clef Club, of Hampton, Ia., sends a year book showing that it has, in company with a number of other Federated clubs, spent the winter in the study of Russian music.

The Music Study Club, of Red Cloud, Neb., meets on alternate Thursday evenings. Part of the time of each meeting is devoted to chorus practice, after which a special subject is taken up. There is a roll call at the beginning of each program: November 2, subject, "Tannhäuser," the roll call, "Music I Heard During Vacation." November 16 was devoted to "Lohengrin," with a roll call of "Wagner Incidents." December 14, the program was made up of the works of Ethelbert Nevin with a roll call of "Nevin Items." January 11 was devoted to Chopin. February 8, Clara and Robert Schumann. February 22, Handel, with a roll call of "National Airs." March 21, Mendelssohn. April 4, Beethoven.

The Matinee Musicale, of Greenwood, Miss., sends the sixth annual program. This club was organized in 1906 and joined the Federation in 1907. The club motto is "Aim high and consider yourself capable of great things." Club colors are black and gold. The first two meetings were devoted to Schubert and Loewe, two more to Schumann and Franz, one to Mendelssohn, one to Liszt, one to Raff, Jensen, Joachim, Bruch and Rheinberger. These meetings were all preceded by papers, short sketches of the life and work of these composers. Two meetings for the study of the "Operas of Wagner" were preceded by descriptions of "Tannhäuser," "Tristan and Isolde," "Rheingold" and "Siegfried." A discussion of the "Life and Works of Brahms" was followed by a program of his compositions. Another meeting was devoted to the works of Richard Strauss. A very interesting Shakespeare program, a Longfellow program and a program on plantation music will finish the year.

The Polyhymnia Circle, of Mobile, Ala., a small club limited to twenty members, was formed "for the purpose of study to advance the interest and promote the culture of a high musical standard." The motto is, "Love, Loyalty and Good Fellowship." This season has been devoted to German music. The club meets every two weeks at the residence of the president, Mrs. James Wade Cox. The meetings are very informal and altogether devoted to very serious work. In addition there are two evening meetings, one of which was a valentine musicale.

The Musical Club of Webster, Mass., has spent the year in the study of Russian music and reports this year as the most strenuous as well as the most interesting in the history of the club.

The Afternoon Musical Club, of Warren, Ohio, gave, on February 27, a musicale devoted to the works of MacDowell. Mrs. L. B. Dana was chairman of the day. The following week this club gave a program for the Y. W. C. A. girls in their new quarters on the occasion of the dedication, thus carrying out the philanthropic idea which was so strongly advocated at the last biennial. One of the interesting programs of this year was devoted entirely to "Public School Music"; the incentive for this program was gained through suggestions received at the biennial meeting in Philadelphia last spring.

The Amateur Musical Club, of Chicago, gave its 413th concert on Monday, March 11, with the following program: Sonata for piano and cello, op. 4 (Walter Lampe), Agnes Hope Pillsbury and Mr. Steindel; "Via così non mi" (Wolf-Ferrari), "Secret of Suzanne," romance, "Mandolin" (Debussy), "Qui te fait" ("Thais"), (Maassenet), Louise Hattstaedt; "Symphony Espagnole" (Lalo), andante and rondo, Gertrude Consuela Bates; "Suite Ancienne" (Helen A. Sears), Miss Pillsbury; "Schlummerlied" (Schubert), "Nacht und Traume" (Schubert), "Geheimes" (Schubert), "Die Lotosblume" (Schumann), "Fruelingsliebe" (Schumann), Mrs. A. F. Callahan.

The Matinee Musical Club, of Duluth, Minn., has concentrated this year's efforts on the "General View of Music" with American music as a special feature. The plan of work includes thirteen formal programs with eleven meetings of the study class. The artists' recitals for this year included Mrs. Frank O'Meara, on October 4; Madame Bloomfield Zeisler, President's Day, November 4; the Flonzaley Quartet, January 31. The formal programs include a cantata, "Legend of Grenada," an

organ recital, a program by the Minneapolis Thursday Musical Club, a program of "Christmas Music" and one of "Lenten Music," a program by St. Paul Schubert Club, a program of miscellaneous music and six programs of American music. The study class, open to all club members, is given up to the general study of music, American composers and others whose compositions appear on the artists' programs. Fifteen minutes of each lesson is to be devoted to American composers. There are two lessons on "The Piano," one on "The Orchestra," one on "Orchestral Compositions," two on "Chamber Music," two on "American Music," one on "Harmony," one on "Voice" (as an instrument) and one is a "Résumé."

The Cecilian Club, of Freehold, N. J., gave a program on March 7, headed "Music of the Night." The leader, Mary Stokes, opened with a talk quoting a number of passages apropos to the subject. The following program was given: "Liebestraume" (Liszt), Mrs. Walker; "Breezes of Night" (Gounod), Mrs. Anderson and Mrs. Williams; "Lovely Night" ("Barcarole"), (Offenbach), chorus; nocturne (Chopin), Miss Armstrong; "Night Fairies" (Charles Willeby), "Night" (Grace Watson), Mrs. Ellis; romance, violin, Evelyn Forman; "The Night has a Thousand Eyes" (Belle Boltwood), Miss Ward; "The Night and You" (Clark), Mrs. Ellis; overture, "Midsummer Night's Dream" (Mendelssohn), Mrs. J. B. Conover, Mrs. Bacon, Miss Denise, Hope Forman; "Summer Night" (Gade), chorus. The program closed with a poem of Longfellow's on "Night," read by Miss Stokes.

The Amateur Musical Club, of Peoria, Ill., devoted the meeting held in the Central Church on Friday afternoon, March 1, to "Public School Music." The program opened with "Spinning Chorus" (Wagner), sung by the Peoria High School Glee Club. "Drink to Me only with Thine Eyes" came next, after which Miss Daley spoke of the function of public school music; illustrations of the work done by the eighth grade of the grammar schools followed. From the first step, tone plays, by the infants of the first grade, to the development of sight reading and three part songs by the pupils of the seventh and eighth grades, the attention of the large audience was carefully held. On Thursday evening, February 15, a concert was given under the auspices of the Amateur Musical Club by the Beethoven Trio of Chicago, composed of Jeanette Loudon, pianist; Otto Roehrbom, violinist, and Carl Bruechner, cellist. March 7 the club year closed brilliantly with a piano recital by Vladimir de Pachmann.

E. W. RULON,  
Press Secretary.

## Nationalism in Music.

"There is such a thing as nationality in art, but sometimes it is hard to trace.

"The other day I read this announcement in the columns of a well informed newspaper: 'A new opera by the English composer, Isidore de Lara, entitled "Les Trois Masques," a tale of a Corsican vendetta, was produced at Marseilles last night.' Surely whatever may be English in this work is hiding itself with singular modesty. It is as though one were to read in a French paper that 'a new opera by the French composer, Jack Wilson, entitled "Behind the Hedge," a tale of an Irish land quarrel, was produced in Glasgow last night.' But in fact we do not read such things of French or German art.

"English music has for some time suffered from a kind of shame of its own origin and a terribly snobbish affectation of foreign subjects and foreign languages; so that we are familiar with such titles as 'Chant d'Amour; morceau pour piano par John Smith.' The music is, of course, none the worse for masquerading under a foreign name, although one cannot help feeling that a robust national art would not tolerate such an affectation. But though the use of foreign terms and foreign material may not be a cause it is probably a result of original weakness. Now, however, there are signs of a renaissance of musical art in England, and our composers would do well to remember that we have a language of our own, a poetry of our own, a history of our own."—Pall Mall Gazette.

## Elliott Schenck Orchestra Busy.

Elliott Schenck and his orchestra have been engaged to appear in conjunction with the special daily matinees at the Little Theater, New York.

## At the Music Hall.

Musical Individual.—Have you seen "Hansel and Gretel"?

Sporting Individual.—Yes; cleverest pair of monkeys I've ever seen!—London Opinion.

The piano playing endurance record has been broken again. In every flat there is a possible candidate for this doubtful honor.—Rochester Post Express.

# SOME WELL KNOWN MUSICIANS OF PITTSBURGH.

## GRACE HALL RIHELDAFFER.

Perhaps nothing more comprehensive has ever been uttered of Grace Hall Riheldaffer than the tribute paid by Bruno Steindel, the famous cellist of the Thomas Orchestra of Chicago. "Grace Hall Riheldaffer," said he, "is a thoroughly reliable artist with a beautiful voice and a charming personality." Really nothing more remains to be said, yet one may go a little into detail. As to her artistry Mrs. Riheldaffer is reverent toward the composer, merging her own identity into the individuality of the composition she interprets. Her vocal technic has been pronounced "well nigh flawless." Her temperament is abundant, her dramatic fervor surprising, her sympathies warm, but she never overexaggerates, never oversentimentizes. She is particularly happy in the subtle, illusive quality of conveying a mood. The quality of her voice is clear yet mellow; brilliant yet tender; beautiful in all its range, but best possibly in its marvelous pianissimo. It ranges easily from A below the staff to E in alt, and her whole scale is absolutely even.

Personality should not be too much thought of in an artist, yet it cannot be denied that the magnetic charm of this singer has been a potent factor in her success. Her repertory is extensive, embracing all the standard operatic arias for soprano, the principal oratorios and a great variety of songs, in German, Italian and English. She seems equally at home in all lines.

Her brilliant technic makes her arias a real surprise; her strong religious nature colors her oratorios with devotional feeling and her tender woman's heart shows forth strongly in the old time melodies she is so fond of singing. Perhaps, however, Mrs. Riheldaffer is at her very best when her glorious tones soar above the wonderful harmonies of some great orchestra.

Unlike the prophet who is "not without honor save in his own country," Mrs. Riheldaffer has gleaned quite as much honor in Pittsburgh, her home, as elsewhere, having appeared before many of the best known organizations. Mrs. Riheldaffer received an ovation from an audience of 3,000 people when she appeared as soloist with the New York Symphony Orchestra in Pittsburgh on October 19, 1911. She received numerous recalls and was publicly congratulated by the conductor. Mrs. Riheldaffer also scored a triumph when she appeared in Pittsburgh as soloist with the New York Russian Symphony Orchestra, being obliged to respond to the many recalls, adding two encores. Mrs. Riheldaffer has been soloist three times with the Mozart Club. She has also appeared as soloist with the Apollo Club, the Mendelssohn Trio, Von Kunits Quartet, Tak Quartet and the Tuesday Musical Club. Mrs. Riheldaffer toured with the former Pittsburgh Symphony Orchestra and appeared as soloist with the Pittsburgh Festival Orchestra.

This singer has for a number of years held one of the most enviable church positions in the city, being precentor and soloist in the First United Presbyterian Church. She has had the refusal of a number of church positions in New York City, but prefers to remain in the Middle West, where she is surely gaining recognition as one of America's greatest sopranos. This artist has filled fifty-one entire recital engagements during the past year, singing always from memory.

## JAMES STEPHEN MARTIN.

James Stephen Martin, whether judged by his achievements as a private teacher or as a choral conductor, is one of Pittsburgh's foremost musicians. His success as a teacher may be measured by the prominent positions accorded his pupils, some of whom have gained a national reputation, while a large number hold prominent church positions and have gained success on the local concert stage.

The majority of American singers desire to prepare themselves for church choir singing and concert work. Mr. Martin is an American of broad education and liberal ideas, ripe in experience, thoroughly understanding the needs of students and in hearty sympathy with their aims and ambitions.

The almost invariable success of his pupils in securing and holding church positions is an index of his judgment and skill in preparing them for that work. Although unusually well qualified at the beginning of his professional career by his experience as a church and recital singer, Mr. Martin is an indefatigable student. He has worked with the best European and American masters, knows all the great operas and oratorios almost by heart and has a large repertory of English, French, German and Italian songs. His linguistic ability is such that when in Europe

he has been frequently mistaken for a Frenchman or an Italian.

For more than a dozen years Mr. and Mrs. Martin have given monthly recitals on Saturday afternoons which are regarded as an important feature of Pittsburgh's social and musical life. As one of the newspapers has said: "Mr. and Mrs. Martin, in their studio receptions, make the nearest approach to the accepted idea of the French salon of any of the fashionable entertainments of Pittsburgh. Where talent exists social barriers are ignored and their guests meet on the broad level of art."

As a choral director and choirmaster, Mr. Martin is even more widely known than as a private teacher. The most famous organization of which he is the leader is the Pittsburgh Male Chorus of eighty selected voices, which easily takes its place among the great choruses of the country, and has been many times noted in the press. The



GRACE HALL RIHELDAFFER.

Tuesday Musical Club, choral, is composed of sixty women's voices, and is only little less known than the male chorus. Mr. Martin has been its director since its formation, seventeen years ago.

During the past winter the two organizations gave a joint concert which has been described as epoch making in the musical history of Pittsburgh. The precision, attack, tone, color and artistic finish which characterizes all of Mr. Martin's ensemble work were not less evident in this aggregation of 150 voices brought together in a few rehearsals than in concerts given by the separate choruses.

For seventeen years he was choirmaster in the East Liberty Presbyterian Church, and now occupies the same position at the Second Presbyterian Church, where he has a solo quartet and a vested paid chorus of twenty-five voices. With it he is able weekly to demonstrate his ability to produce broad and churchly choral effects from a small but well drilled body of singers. His church interests, however, are not limited to this choir, but extend to many others, for which he is a trusted adviser, whose committees depend on his experience and judgment in the selection of singers and appeal to him for help when they fall into difficulties. If his time were not already crowded with eight or ten hours' teaching and choral work each day, and other demands which would tax the strength of one less energetic, he might fill it all in service as a musical bureau to the city by appointment of the general public.

## CHARLES N. BOYD.

Charles N. Boyd is one of the most able and thorough musicians in Pittsburgh and a deep student of music. He is a teacher of piano, organ and theory, with studios at 6025 Jenkins Arcade. For the past eighteen years he has been organist and musical director at North Avenue M. E. Church, North Side, where the choir now numbers seventy, where frequent performances of special church cantatas are given. For the past nine years he has been instructor in church music at Western Theological Seminary, in

charge of regular course in church music, also of the Cecilia Choir at the seminary, made up of sixteen members from various city choirs, and heard weekly at the seminary services. The last program by this choir included Bach's cantata, "Bide with Us," and unaccompanied numbers by Palestrina, Glinka, Tchaikowsky, Borntniansky, Gevaert and Noble. The personnel is as follows: Sopranos—Elsie Breese, Blanche Hilliard, Edith Taylor Thomson and Bessie Zimmerman. Altos—Virginia Adams, Marguerite Andrews, Hattie C. Merker and Winifred Reahard. Tenors—Maxwell Cornelius, B. F. Kalchthaler, Jr., Charles S. Suiter and Louis E. Vierheller. Basses—Ross H. Gauger, Ralph K. Merker and Marius R. Suliot. Mrs. Charles N. Boyd, accompanist.

For several years Mr. Boyd has been connected with Pittsburgh papers as musical editor and has done considerable writing on musical subjects. He is conductor of several musical organizations and has especially large classes in theory, his reputation in this line adding new names to his already long list every season. Mr. Boyd may be classed as one of those upon whose shoulders the musical affairs of a community may be placed with confidence and safety and one of those whose activities tend to lift up and improve the musical environment of that community.

## CARL BERNTHALER.

Carl Bernthaler is a musician of national reputation, having served with the Pittsburgh Orchestra as player and accompanist, and during the last two seasons of its existence as assistant conductor to Emil Paur. He was the conductor of the Pittsburgh Symphony Orchestra for the season of 1910-1911 and conductor of the Pittsburgh Festival Orchestra for three seasons.

He made two very successful Southern tours with this orchestra. Last summer Mr. Bernthaler was chosen to conduct the Cincinnati Orchestra for a fifteen weeks' season at the Cincinnati Zoo, where heretofore brass bands had appeared. The reengagement of the Cincinnati Orchestra for the coming summer testifies to Mr. Bernthaler's success. This summer Mr. Bernthaler will give a series of summer concerts in Pittsburgh, with an orchestra composed of members of the former Pittsburgh Orchestra.

Mr. Bernthaler is also widely known as an accompanist of the first rank. He has accompanied many of the great artists when touring America, and his accomplishments in this department of musical art are of so superior a quality that his services are always in much demand. Mr. Bernthaler has rendered noble service in behalf of Pittsburgh's musical standard, his high ideals and fine attainments winning him a successful career and the love and esteem of all.

## DALLMEYER RUSSELL.

One of the interesting figures of the musical life in Pittsburgh is Dallmeyer Russell, who has been very active during the past three years as a public soloist and teacher. In the three years of his work in Pittsburgh he has given eighteen historical piano recitals and one concert with orchestra at which he played two piano concertos and a group of solos. Dallmeyer Russell has made the historical piano recitals a feature and the programs have been worthy of the excellent patronage accorded them. Always the best local soloists have been used in conjunction with the Russell concerts. These eighteen programs represent about 150 different compositions, from Scarlatti to Debussy; some of the works are as follows: B minor sonata and "Legend of St. Francis Walking on the Waves" (Liszt), C major fantasia and "Etudes Symphonique" (Schumann), sonatas, op. 26, 27, 31, 57 and 7 (Beethoven), ballades in F major, G minor and A flat, scherzos in B minor and C sharp minor, polonaise in A flat, etudes in A flat, E flat, C minor, E minor, and polonaise fantasia (Chopin), prelude and fugue in D major, C major toccata and fugue (Bach-Busoni), "Children's Corner" (Debussy), and other modern compositions. Though Dallmeyer Russell has devoted his time and attention to these affairs he has also played recitals in many towns out of Pittsburgh with great success.

In addition to concert work Mr. Russell has been teaching a large class of pupils of advanced grades, and in this work the results have been of the best. Each June the pupils are presented in recitals which attract much attention and receive very favorable comment from critical musicians. Mr. Russell now has several assistant teachers who are carrying out his ideas with the younger students and preparing them for advanced work with him later on.

Dallmeyer Russell is one of the real progressive musicians of Pittsburgh and is well informed on topics not



musical as well as musical. Having spent four years in Europe studying and traveling, he has had many opportunities to meet the best musicians. Last summer he went to Paris, where he coached with the great pianist, Harold Bauer. Mr. Russell has received many flattering offers from various schools of music in the United States, but his success in his native city has been such that he would rather remain there. Following is a complete list of the musicians who have assisted him in his recitals: Luigi von Kunits, George C. Weitzel, Grace Clark Kahler, Charles Wakefield Cadman, Paul K. Harper, Agnes Kimball, John Strouss, Lucille Miller, Mrs. W. C. McCausland, Ida Mae Heatley, Henrietta Bowlin, Anna Laura Johnson, Ribert Minardi, Emma Beumann, Rose Leader, Joseph Derdeyn, John Siefert, Romaine R. Smith and Blanche Sanders Walker.

#### LUCILLE MILLER.

The art of singing, in its most fascinating form, requires voice and temperament based upon artistic sense and strong personality. The vocalist who succeeds is the one who impresses these things upon hearers. The art of singing furthermore involves delivering a message which only the natural born singer and the artist with experience can adequately do. The test of a singer lies not so much in the quality of the voice or the manner of presentation of a song, but in the ability to proclaim the message so as to touch hearts and brains. This gift is not innate with all singers. Nature has not been prodigal with her finest gifts and therefore when they are in evidence the unblest passersby stop to observe, to wonder and to applaud.

Of this class of artist belongs Lucille Miller. She possesses every requirement necessary for the successful singer, but aside from such requisites she has that one great, uncommon, but equally essential quality—perseverance backed by determination and industry. With a naturally fine voice and a magnificent temperamental insight she soon became known in and around Pittsburgh and was, of course, in demand for musical functions of every variety. For years she was the soprano soloist of the Sewickley Presbyterian Church and apparently on the road to fame and fortune, when she suddenly felt the desire for further coaching and larger experience. When ambition lays hold upon one nothing satisfies it save to feed it. Therefore, Miss Miller, like the proverbial Arab, silently stole away and went to New York, where she placed herself in the hands of Eleanor McClellan, the famous vocal coach. Her progress has been astonishing and proves that Miss Miller had correctly diagnosed her case and that the time spent in New York has been put to good use with satisfactory results. While pursuing her study she still continued her church work, having been a soloist in a church of considerable prominence.

Acquiescing to an insistent demand from the Sewickley Church, Miss Miller will return to Pittsburgh to resume her associations there on May 1 at an increased salary. She has also booked several dates for recitals and concerts in the Middle West. Miss Miller will be missed in New York, in spite of the fact that that city houses many good singers, because she has contributed not a little to the musical season now drawing to a close. On Friday last she sang at a meeting of the Manuscript Society of New York with tremendous success, winning the plaudits from a large assemblage of musicians and musical people of note. It is not every singer who would go to the trouble of memorizing a group of songs for a private recital, but Miss Miller is a little different from the many, and with a conscientiousness that brooks no departure from the highest standard, she gives her best on every occasion, be it large or small. It is possible that she may give a New York recital before bidding farewell to the host of friends and admirers she has won during her short sojourn there.

#### CHARLES ALBERT GRANINGER.

About four years ago the Sixth United Presbyterian Church, of Pittsburgh, invited Charles Albert Graninger to assume the position of organist and general musical director.

After looking over the field and the material, finding a new, up to date instrument of four manuals, electric action, echo, chimes, etc., he decided to accept.

That he has been eminently successful in this new field is perhaps best evidenced by the fact that he is about to enter upon his fifth year of service, and that his is the only important choir in the city which has remained practically intact during that time.

On coming to Pittsburgh, Mr. Graninger was honored by many letters of encouragement from very good friends in New York, Baltimore, Minneapolis, Cincinnati, Dayton, Columbus, etc., among which were letters of introduction from Charles P. Taft, brother of the President; Frank A. Lee, president of the John Church Company, and Everett Piano Company; William R. Lemmon, vice president of the Fifth Third National Bank, Cincinnati; Rev. John Grant Newman, president College for Women, Oxford, Ohio, and E. Trumbull Lee, D.D., pastor First Presbyterian Church, Wilkensburg, Pa.

Although much occupied with teaching piano and coach-

ing singers for church, concert, oratorio and opera, Mr. Graninger occasionally finds time to display the splendid organ in public recital, always to large and enthusiastic audiences.

As this church was the scene of his conversion (Mr. Graninger became a member three years ago), and is also where he met and won his charming, musical wife, it is naturally very dear to him, and his personal pride in the success of its music in all departments is unbounded.

Mr. Graninger's fame as a choral conductor having preceded him, it was but natural that in due time a chorus would be organized for his direction.

This was done under the most favorable auspices, the Pittsburgh Teachers' Association assuming the financial responsibility and otherwise fostering the new enterprise and throwing the membership open to those of the school teachers who had the necessary qualifications.

This formed the nucleus at once for an intelligent, serious minded women's chorus, and with the addition of some of the enthusiastic professional and semi-professional singers of the city, a chorus of nearly 100 voices was launched in public, as the Euterpean Choral, in a concert at Carnegie Hall, May 11, 1911. Its permanency was at once assured.

The ideals were of the highest from the beginning, as always, under the leadership of Mr. Graninger, the personnel, the musical selections and the assisting artists being of the highest order.

From the first note they uttered, which was most appropriately a composition by a woman, "The Sea Fairies," by Mrs. H. H. A. Beach, the Euterpean Choral won the favor of their audience, and so popular have they become that in the less than a year of their existence they have appeared publicly no less than six times.

The final concert of the series of two for this season will occur at Carnegie Music Hall, April 18, with Cecil Fanning and H. B. Turpin as assisting artists.

Edouard Dethier, violinist, assisted May 11, 1911, and Marcus Kellerman, baritone, at the concert January 18, at which time he sang a song, "Khalid Ali's Prayer," written for him and dedicated to him by Mr. Graninger.

Glenora A. Zink, a graduate of Mr. Graninger's piano class, is the efficient pianist of the Choral.

As was to be expected from Mr. Graninger's affable, courteous and dignified personality, he has made many friends in Pittsburgh, and has entirely confirmed Mr. Taft, who, among other complimentary things in his letter, says, "He is a gentleman and is thoroughly conscientious in his work."

#### ANNE GRIFFITHS.

Anne Griffiths has been recently recalled to her former position as director of the choir in the First Presbyterian



ANNE GRIFFITHS.

Church of Uniontown, Pa., one of the best known churches in western Pennsylvania. She has also charge of the choral class at the Winchester School for Girls in Pittsburgh, where the operetta "Princess Chrysanthemum" will be given in May by her class of ninety girls.

Mrs. A. Hepner, soprano, one of her artist pupils, who will go to New York in May to live, has had unusual success in her recent appearances before the Columbia Council of Jewish Women in excerpts from "Butterfly" and at the Tuesday Musical Club, where she filled a vacant place on the Brahms program. Miss Griffiths will present both Miss Hepner and Helen Hoopes, of Chambersburg, Pa., a dramatic soprano with a voice of unusual range and quality in recitals the coming month. In her studio are many

professionals who are doing splendid work, among them such well known people as Vida McCullough McClure, Mrs. Jerome Schaub, Sam Beddoe, Harry Waterhouse.

Each month at an informal musicale for the pupils some subject pertaining to the art of singing is discussed, after which a program is given.

#### MRS. CHARLES ALBERT GRANINGER.

Mrs. Charles Albert Graninger, formerly Jane Lang, has been the contralto soloist at the Sixth United Presbyterian Church, Pittsburgh, for ten consecutive years.

She has a voice of great range and power and of an unusual mellow sweetness, besides possessing a striking temperamental endowment.

Mrs. Graninger's pronounced dramatic talent, together with her musical gifts, have brought her offers from far and wide to induce her to adopt a stage career, but aside from participating in an occasional local event she has declined them all.

Her latest local success was in a leading role in "The Pirates of Penzance," given for charity several years ago, and made nationally famous by its "Billion Dollar Chorus," composed of members of the elite of the city.

Mrs. Graninger is not averse, however, to concert or oratorio engagements; in fact, she has made frequent tours through Ohio, West Virginia and Pennsylvania, and received the highest encomiums from both press and public.

#### WILLIAM M. STEVENSON.

Few teachers of singing have been more successful and few have more pupils filling prominent places in the music world than William M. Stevenson of Pittsburgh, whose studio is at 204 Sixth street, corner of Penn avenue. He began his studies in Boston with Edgar Buck (voice), Frederick Lincoln (piano), Henry M. Dunham (organ) and George W. Chadwick (harmony). Later he studied in London with Selwyn Graham, the latter having been a pupil of the elder Lamperti.

When asked "What method do you teach?" Mr. Stevenson always says: "The method of 'Good Results.' The real teacher of singing is the one who, taking a voice at the beginning places and develops it and leads it up to a high standard of excellence, preserving its individuality and thus keeping its charm."

"To treat every voice alike is sure to limit the number of those who really sing. As Haslam says, 'A method must be made to fit the subject, not the subject made to fit the method.'"

Mr. Stevenson depends solely upon the results obtained for his patronage. His success has been attained through the merit of his work, and when given a reasonable chance he never fails to give the student the best use of all the voice he is capable of, at the same time securing just as beautiful and resonant a tone as is possible with a perfectly easy production. If the conditions are right a teacher should show good results or surely he is on the wrong track.

For a pupil to go to a musical center like New York and have immediate success speaks well for his training. Three of Mr. Stevenson's pupils are at the present time doing successful work in New York. Donald Chalmers, basso, is well known in church and concert work. He sang last summer on President's Day in Ocean Grove Auditorium to an audience of 12,000 at which President Taft was the honor guest. Besides being a popular soloist at this resort Mr. Chalmers is director of music for all young people's meetings. Harry Sakolsky, the young tenor, while visiting in Pittsburgh last summer sang on several informal occasions to the delight of all who heard him, and it looks as though the prophecy "that his is to be one of the great voices" is rapidly coming true. The goal for Mr. Sakolsky is grand opera; he already, at the age of twenty-one, has a repertory of five operas. This young man is known in New York as Harry Hepner. He is soloist at the Portuguese Temple, New York, and the Crescent Avenue Presbyterian Church, Plainfield, N. J.

Harry H. Barnhart, tenor, is a successful teacher of singing in Carnegie Hall, New York. In Paris is Emma Loeffler, who began the study of music with Mr. Stevenson. She is a dramatic soprano and was especially engaged to sing in "Herodiade" and "The Jewels" for this season in Paris. Another pupil in Paris is Chester Kennedy MacKee, now seventeen years of age. He studied piano with Mr. Stevenson seven years. He went to Paris last June and is intensely interested in the study of piano and composition. His future is most promising.

#### HOLLIS EDISON DAVENNY.

Hollis Edison Davenney, though possibly the youngest representative musician in Pittsburgh, has through his dual talent (vocal and violin) gained such recognition as to entitle him to this distinction.

Mr. Davenney in earlier years met with great success as a violinist. Having taken up the violin at the age of eleven, and continuing his studies under the tutelage of such teachers as Clements, Oehmler, Von Kunits and Rentz, he displayed wonderful talent and made such prog-

ness that he soon became a recognized soloist. He also became interested in the organizing and directing of amateur orchestras, and at the age of seventeen directed his first orchestra of thirty pieces. As a final instrumental achievement he played with the Pittsburgh Orchestra the last year of its existence, under the direction of Carl Bernthaler.

After ten years of success with violin Mr. Davenny took up the study of voice with James Stephen Martin. Possessing a baritone voice of good range and quality, and having excellent musical training, he progressed rapidly and after returning from a tour abroad in 1909 he accepted the position of bass soloist at St. Andrew's Church, where he remained for two years, going from there to the Second Presbyterian Church, one of the largest in Pittsburgh, which position he now holds.

In 1910 Mr. Davenny made a tour of the Middle West, where the critics were unanimous in their praise of his artistic work. Although not having given up his violin entirely, Mr. Davenny devotes most of his time to vocal, though his name appears on many programs in the dual role of vocalist and violinist. In the past year he was appointed assistant to James Stephen Martin, which certainly is an endorsement as to the ability of Mr. Davenny as an artist and Mr. Martin as a teacher.

In Mrs. Davenny, Mr. Davenny has an able assistant in his work. Being a well known soprano and an excellent musician, she has added much to his success. Both having had splendid success in their individual work, they introduced recital work together, their joint appearances being the feature of many club programs, in Pittsburgh and throughout western Pennsylvania.

With his great talent and his determination to succeed, together with his able assistant, Mrs. Davenny, there is little doubt that Mr. Davenny will soon rank with the leading artists of this country.

RICHARD KNOTTS.

Richard Knotts, concert basso and teacher of voice culture, is one of the most successful of the Pittsburgh vocalists, and as a teacher has brought out many prominent soloists. Mr. Knotts' studio in the Nixon Building is always thronged with students and many churches in and about the city have secured their soloists from among them.

Mr. Knotts is solo bass and director of the Calvary M. E. Church choir, which is composed of solo, quartet and chorus, besides which he directs the rehearsals for four other prominent churches in the city.

On the evening of March 6 Mr. Knotts presented Ruth Hannah Forney, contralto, in a recital of songs at Carnegie Lecture Hall, which was a rare musical treat for those who were fortunate enough to be in attendance. The first week in June he will give his annual students' concert in Carnegie Music Hall. This concert, which occurs once a year, has grown to be one of the most popular musical

events of the year. A chorus of 100 voices will sing part songs and artist students will be heard in solos.

Mr. Knotts has many concert engagements booked for the remainder of the season. He will spend the summer months in Europe, where he will continue his study of vocal art with one of the great masters.

#### College of Music Events.

March 22, there was a students' concert at the New York College of Music, Hein and Fraemcke, directors; March 28, an introductory violin recital by Michel Sciacipiro, head teacher of violin; March 29 a miscellaneous recital, by the Bronx Branch, and March 25 and April 1 two explanatory recitals on "Parsifal" by Dirk Haagmans, with piano illustrations. All four events drew the usual crowded houses for which College of Music affairs are noted. At the first named concert the following students particularly distinguished themselves, therefore receiving special mention: Eli Silver, violinist; Frieda Haffner, soprano, and Charles H. MacMichael, pianist. The quartet (in canon form) from "Fidelio" was one of the noteworthy numbers sung. Sciacipiro's violin recital introduced him as first professor of that instrument at the College of Music. A large and attentive audience greeted him. He plays with refined expression and commands good tone qualities. His principal numbers were Brahms' sonata in A, Paganini's concerto in D and Wieniawski's "Souvenir de Moscow." The "Parsifal" lecture-recitals were unusually absorbing and came at just the right time, in view of the Good Friday performance at the Metropolitan Opera House this week; many opera goers inform themselves through this means. Mr. Haagmans is thoroughly en rapport with the work and gave a lucid exposition of the work, playing with warmth.

March 29, the Bronx Branch gave a chamber music concert in which Rubinstein's sonata, op. 18, for cello and piano; Tchaikowsky's concerto for violin, songs by modern composers and Schumann's trio in G minor were performed. These were the participants: William Ebann, cellist; August Fraemcke, pianist; Harriet Schreyer, violinist; Paula Schreyer, soprano. They interested an audience of good size.

#### Pittsburgh Proud of Hotel Schenley.

Pittsburgh has many prides and one of them is the large and luxuriously appointed Hotel Schenley, which adjoins the Carnegie \$22,000,000 institute with its handsome concert hall, memorial hall, university and technical schools and library.

Travelers declare that the Hotel Schenley is one of the finest hostelrys west of New York. In February, 1911, the Hotel Schenley passed over to the management of the Ritz-Carleton Company, which directs a large number of hotels in Europe and New York. Under the new management over \$500,000 was spent upon enlarging and refurbishing the Schenley. The decorations are notable for their artistic simplicity and beauty; subdued tints are used in various rich and beautiful designs. Like other large hotels the Schenley is well adapted to private entertaining. Its large ballroom has an approach through a private entrance; many prominent and wealthy Pittsburghers give functions at the Schenley and leading clubs and dramatic societies also give their entertainments there.

Because of its location, the Hotel Schenley is valued by tourists on account of the quiet surroundings. The hotel is restful in every sense of the word and it only takes fifteen minutes to reach the downtown shopping and theater district.

#### Reinhold von Warlich Recital.

A song recital of unusual interest was that given March 29 by Reinhold von Warlich, assisted by Albert Bimboni, pianist, at the home of Mrs. Henry Hammond, Ninety-first street, New York City. As the program was so thoroughly unhackneyed in all ways, it is herewith appended for the guidance of less experienced recitalists:

#### SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURY SONGS OF ITALY, FRANCE AND ENGLAND.

Come raggio di sol.....Antonio Caldara  
Non posso disperar.....S. de Luca  
Vezzosity e care.....Andrea Falconieri  
All' acquisto.....Alessandro Scarlatti  
Charmante Gabrielle.....Attributed to Henri IV  
Invocation a l'amour.....Words attributed to Henri IV  
(Music seventeenth century.)

Au clair de la lune.....Lully  
Vive Henri Quatre.....Chant Populaire  
Sweet Nymph.....Thomas Morley  
Drink to Me Only.....Ben Jonson  
Go to Bed, Sweet Muse.....Robert Jones  
Fain Would I Change.....Tobias Hume  
On a Time.....John Attie

#### THE GERMAN "LIED" OF THE NINETEENTH CENTURY.

An die Musik.....Schubert  
Sei mir gegrüsst.....Schubert  
Waldeggespräch.....Schumann  
Mondnacht.....Schumann  
Frühlingsnacht.....Schumann  
Du bist wie eine Blume.....Liszt  
Die Loreley.....Liszt  
Guldene Sternlein.....Franz  
Der Schmetterling.....Franz  
Verborgeneheit.....Wolf  
Der Gärtner.....Wolf  
Wie bist du meine Königin.....Brahms  
O Liebliche Mangne.....Brahms

To speak at this late day of the many artistic qualifications that have endeared Mr. von Warlich to the large American public would be to reiterate facts already well known. Hence the renewed pleasure in his work, which is ever present, was manifested on this occasion also to the frankly outspoken delight of his large and distinguished audience. Mr. Bimboni played exquisitely sympathetic accompaniments.

#### Becker Pupils Play.

March 22, at Steinway Hall, New York, a musicale given by Mabel Sniffen, aged sixteen, and Eleanor Mangum, aged fourteen pupils of Gustav L. Becker, created a very profound impression due to the excellency of the work displayed. It was a particularly interesting event and therefore attended by a large audience. The two young misses distinguished themselves and the Becker songs sung by Mrs. Marshall Pease, contralto, were greatly liked and much praised. The romanza for violin, played by Mr. Becker and his sister, Dora Becker, the well known violinist, was also a pleasing number. The program was as follows:

Piano—  
Restless, Ceaseless.....Rubin Goldmark  
La Sylfide.....Theo. Lack  
Songs—  
Fichtenbaum und Palme.....Gustav L. Becker  
Einst Bluethen die Rosen.....Gustav L. Becker  
Es ist das alte lied.....Gustav L. Becker  
Die Fugung.....Gustav L. Becker  
The March Winds.....Gustav L. Becker  
Mrs. Marshall Pease.  
Piano, Concerto in D minor (allegro, romanza and rondo)...Mozart  
Miss Mangum and Mr. Becker.  
Violin—  
Berceuse.....Arensky  
Serenade.....Tierrot  
Romanza.....G. L. Becker  
Madame Becker and Mr. Becker.  
Piano—  
Prelude and fugue in A minor.....Bach  
Etudes, Nos. 1 and 2, op. 25, and No. 3.....Chopin  
Etudes Nouvelles.....Chopin  
Liebestraume No. 3.....Liszt  
Miss Sniffen.  
Songs—  
Si tu on' ami.....Pergolesi  
The Promised Land.....Jessie L. Pease  
Happy Song.....Del Riego  
Mrs. Marshall Pease.  
Piano, Concerto in A minor.....Grieg  
Miss Sniffen and Mr. Becker.

Josef Bayer, composer of "Die Puppenfee," celebrated his sixtieth birthday recently at his home in Vienna.



HOTEL SCHENLEY, PITTSBURGH.



# PITTSBURGH

PITTSBURGH, Pa., March 30, 1912.

The program of the Tuesday Musical Club, this week arranged by Miss M. H. Parsons, proved to be one of the most enjoyable of the season. Cora Balliett Elder, soprano, who opened the program, was heard to good advantage in a group of songs by Tosti, Homer and Quilter, and Mrs. Bernard Bissinger followed with two violin numbers, which were well received, her rendition of "L'Abeille," by Schubert, being especially good. The last number was Tennyson's "Enoch Arden," set to music by Richard Strauss, given by Edith Harris Scott, reader, with Blanche Sanders Walker at the piano. This wonderful work of Tennyson's is beautiful in itself, but Strauss has added much in his musical setting—in fact, the work is an ensemble written for piano and voice and the musical description is a very necessary part. It appears more realistic and lasting in its impression. Although long known as a reader of great ability, it is doubtful if Mrs. Scott's many friends who were present fully realized the extent of her art. Her interpretation seemed well nigh perfect, and it is a question whether more artistic work in this line has ever been heard in Pittsburgh. Mrs. Scott is also well known as a singer, being the contralto soloist of the Sewickley Presbyterian Church. Mrs. Walker's work was certainly all that could be desired. Although having a rather difficult part to interpret, she proved herself more than equal to the occasion, and her artistic playing added much to the enjoyment of the number. Miss Reahard accompanied the violin and vocal numbers in her usual artistic manner.

On Friday evening, March 22, the following very interesting program was given at the Pennsylvania College for Women by Miss Bickel, mezzo-soprano, a pupil of Madame Graziani, and Miss Homer, pianist, a pupil of T. Carl Whitmer:

Aria from Samson and Delilah.....	Saint-Saëns
Preludes, Nos. 4 and 17.....	Chopin
Mazurka.....	Chopin
Staccato Etude.....	Primi
Se tu m'ami.....	Pergolesi
Caro mio ben.....	Giordani
Ogni sabato averte il lume acceso.....	Gordigiani
Berceuse.....	Karganoff
Waltz.....	Stojowski
Meine Liebe ist grün.....	Brahms
Gesang Weyla's.....	H. Wolff
Marienburgchen.....	Schumann
Madrigal.....	Chaminade
Mandoline.....	Debussy
Nocturne.....	Schumann
Polonaise.....	MacDowell
Song of the Shepherd Lehl.....	Rimsky-Korsakow
Allah.....	Chadwick
Ah, Love, but a Day.....	Beach
Fairy Song.....	Schindler

Much interest is being shown in the coming concert of the London Symphony Orchestra, April 13, and a large advance sale is reported. In deference to the wishes of many prominent Pittsburgh musicians, the program has been changed and the Beethoven symphony, No. 5, in C minor, will be used in place of the Tchaikowsky "Pathétique." The fact was noted in these columns last week that the latter symphony had been given by almost every visiting orchestra this season, and while there is no doubt that Pittsburgh people would like to hear Nikisch's interpretation of the "Pathétique" they still feel that another symphony would be more desirable. The change is appreciated, and the new program is certain to please the most critical. The program is as follows:

Oberon Overture.....	Weber
Symphony in C minor, No. 5.....	Beethoven
Flying Dutchman Overture.....	Wagner
Tone poem, Don Juan.....	Strauss
Hungarian Rhapsody No. 1.....	Liszt

The first and last historical piano recital of the present season by Dallmeyer Russell was given Thursday evening at the Rittenhouse, with Romaine Smith as the assisting soloist. The program was made up entirely of compositions by living composers, such as Debussy, da Motta, Liebling, Cadman, Foerster, Carter, Henschel, Chaminade, Woodman, Voegrich, Robert and O'Brien. Of these composers O'Brien, Cadman, Foerster and Carter are Pittsburghers, which adds additional interest to the program.

E. Lucille Miller, soprano, who has been studying in New York during the past winter, appeared as soloist before the Manuscript Club of that city on the evening of March 28, singing a number of songs by C. E. M. LeMassena. On the same program appeared Florence Hinkle and John Barnes Wells, tenor. Miss Miller will return to Pittsburgh after the expiration of her contract with the Eastern Church, about May 1, and will again sing

with the choir of the First Presbyterian Church of Sewickly.

Marie Stapleton-Murray will be one of the soloists in Stainer's "Crucifixion," which is to be given in Emory Methodist Church next Friday evening.

The Royal Welsh Ladies' Choir of Cardiff gave a splendid concert in Carnegie Music Hall Thursday evening, March 28. The singers were heartily greeted by the large audience present, and encores had to be given for choral and solo numbers alike. Madame Hughs Thomas, the conductor, who accompanied all the soloists, was also enthusiastically received.

## CALENDAR OF MUSICAL EVENTS.

March 29.—Jan Kubelik and the Philharmonic Society, Memorial Hall.

March 29.—Pittsburgh Art Society presents Kneisel Quartet, Carnegie Music Hall.

April 8.—Boston Symphony Orchestra, in Memorial Hall.

April 12.—Mary Garden, Hotel Schenley.

April 13.—Arthur Nikisch and London Symphony Orchestra, in Exposition Hall.

April 16.—Mendelssohn Male Choir, with Zimballist as assisting soloist, Carnegie Music Hall.

April 18.—Uterpean Choral concert, with Cecil Fanning as soloist, in Carnegie Music Hall.

April 25.—Apollo Club concert, Carnegie Music Hall.

April 26.—Pittsburgh Male Chorus concert, with Madame Schumann-Heink as assisting soloist, in Carnegie Music Hall.

May 2.—Mozart Club concert, Carnegie Hall.

HOLLIS EDISON DAVENNY,

## MUSIC IN COLUMBUS.

COLUMBUS, Ohio, March 28, 1912.

The Lenten musicale of the Women's Music Club was a program of unusual beauty and dignity. One new member appeared for the first time, the guests for the day being the Welsh Presbyterian Church Choir. Effie Nichols, a pupil of Alberto Jonas, the well known Berlin pedagogue, was the piano soloist of the day, her numbers being a Grieg nocturne; "The Legend of St. Francis Walking on the Waves" (Liszt), and the Chopin grand polonaise. In these numbers Miss Nichols appeared to fine advantage—technically, conceptionally and from an interpretative standpoint. Her readings had many and varied charms, which excited warm praise. Miss Nichols is considered a valuable accession to the club's active membership. Florence May Scott, soprano, also appeared for the first time before the club. Her numbers were "I Will Pray for Thy Great Mercies, O Lord," from "St. Paul," and "Confounded Be," recitative and aria from Costa's "Naaman." In these songs Miss Scott revealed a full, round, evenly developed voice, which has fine qualities of warmth and sympathy; her simple, unaffected style made a strong appeal to the critical ones, and the prettily tuned trill at the close of the "Naaman" aria was as neatly and gracefully sung as a seasoned artist could do it. Claire Graham Stewart's singing gave unmixed pleasure to the audience, her clear, high, musical voice, well trained and controlled, appearing to fine advantage in the noble aria, "Hear Ye, Israel" ("Elijah"), and "Forget Me Not" (Bach). Mrs. Edward Fisher's rich, low voice was finely set forth in two beautiful songs—the contrasts in these numbers giving ample opportunity to the audience to observe the steady progress made by this singer artistward. Edith May Miller, at the great organ, and Ethel Harness at the piano, played a lovely duet, the two instruments in perfect accord, thus making not only an attractive novelty but a really beautiful combination. Jessie Crane and Mabel Rathbun were brilliant accompanists. The Welsh Presbyterian Church Choir, numbering fifty voices (guests of the Music Club), sang "Worthy the Lamb," "And the Glory of the Lord," from "The Messiah," and Gwent's "Stream." The singing of this choir, directed by Robert W. Roberts, made a profound impression, especially so because it is heard so rarely out of its own church, and the audience of 3,000 was amazed to know that such noteworthy work was done in the city. Jessie Crane presided at the organ for the choir, and contributed two extremely brilliant solos. Miss Crane richly deserves the reputation she is rapidly acquiring—that of one of our most attractively brilliant organists.

Alfred Rogerson Barrington presented one of his most attractive young pupils, Lucille Martindill, at the Hartman Hotel on Tuesday evening, March 12. The drawing

room of this hotel is a particularly fine place for a recital, so Miss Martindill, assisted by her teacher (who is one of the most artistic of Columbus singers), gave a delightful program to a large and well pleased audience. Emma Ebeling was the capable accompanist.

The Wallace School and Conservatory presented a splendid program at the Public Library Auditorium, Wednesday evening, March 27. Piano pupils of Alice Rich and Emily C. Benham; singing pupils of Virgilia I. Wallace, and violin pupils of John Goodall, were those who contributed to the musical evening, as well as excellent girls' chorus, under the direction of Virgilia Wallace. It was the first public recital from pupils of this progressive school, founded less than a year ago, although two previous recitals have been given at the Conservatory. Excellent work is being done at this school, which already has outgrown its quarters.

Mrs. Wilbur Thoburn Mills gave a charmingly varied Lenten organ recital at Broad Street Methodist Church last Sunday, assisted by Willard Wolcott, baritone.

St. Paul's Church will sing excerpts from "Stabat Mater" (Rossini), with a choir of eight solo quartets, and many extra soloists, tomorrow afternoon at 4 o'clock. These special Palm Sunday musical programs are usual at this church. Willis G. Bowland is director and Thomas S. Callis is the organist.

"Chanson en Crinoline" was the character of the closing matinee of the Women's Music Club. The stage represented an elaborately furnished drawing room of the early eighteenth century, the costumes in proper period, and the program one of rare delight. The singers were Mr. and Mrs. Amor W. Sharp, Mrs. Stewart Beebe Norris, Mrs. Thomas Humphreys; the pianists, Emily Church Benham and Marian Wilson; the organist, Grace Chandler, and Anna de Milita, harpist. A hammer-klavier solo, Daquin's "Cookoo," played by Marian Wilson, was an interesting novelty. The accompaniments were all played by Hazel Swann. There is no need to particularize on this concert. There has never been a more thoroughly artistic event given in the city, and thanks are due to the performers and Ethel M. Harness, who, as chairman of the day, was untiring in her efforts to make the program a great success, her efforts winning a rich reward in exuberant praise from the audience.

The month of March gave Columbus three symphony concerts on successive Thursday evenings. The first of these was the Minneapolis Orchestra, Emil Oberhoffer, director; the second was the Cincinnati Symphony Orchestra, Leopold Stokowski, director; the third was the Philharmonic Society, of New York, with Jan Kubelik, soloist. All three were much enjoyed, and the first and third had large audiences, the record number coming to the Minneapolis Orchestra.

ELLA MAY SMITH.

## Fanning-Turpin Southern Tour.

The Southern tour of Cecil Fanning and H. B. Turpin, which ends at New Orleans April 11, has been a series of triumphs all along the line. Mr. Fanning and Mr. Turpin have been received with such favor that they have been engaged to return to each of the Southern cities visited on this tour, and have added many new admirers to their already long list. The traditional Southern hospitality has been widely demonstrated by the number of social events given in honor of the musicians.

Mr. Fanning's art consists of a certain subtlety of which his audiences do not tire, and are even anxious to hear him again and again.

The following was culled from the San Antonio Express of March 24:

The recital given at the St. Anthony Hotel Thursday evening by Cecil Fanning, baritone, and H. B. Turpin, accompanist, may truthfully be said never to have been surpassed in the musical history of San Antonio. The lofty character of the program and its splendid interpretation by these two musicians will long linger in the memory of the delighted audience. Mrs. Yates Gloison, under whose management these artists came to San Antonio, was congratulated upon being able to present to the public such an unusual program.

Mr. Fanning's voice is a rich, vibrant baritone of wide range, and the perfection of his control enables him to depict every phase of emotion, from the cry of despair of the child in Loewe's "Erlking" to the crooning of a lullaby. His singing of the first movement of the air from "Julius Caesar," by Handel, was a remarkable piece of legato, but not more remarkable than his brilliant execution in the second movement of this air. In "Zur Ruh, Zur Ruh!" by Hugo Wolf, he displayed a restraint of passion and an ability to crescendo which roused the audience to enthusiasm. Another number of unusual interest was an old French folk song, "Les Cloches de Nantes." The variety of tone color produced in this song was astonishing. As an accompanist Mr. Turpin proved himself to be no less an artist than Mr. Fanning, depicting by his accompaniments the many and varied emotions displayed by Mr. Fanning. In fact, these two musicians work as one. There were many encores and in each song Mr. Fanning expressed a new phase of his art. He has remarkable diction, whether singing in German, French, Italian or English, and his face is always a reflection of the story of the song.

## MUSIC IN DES MOINES.

DES MOINES, Ia., March 22, 1912.

The appearance of Josef Lhevinne at the auditorium of Drake Conservatory of Music on the evening of March 19 was the musical event of the season. Des Moines has been favored by many artists during the season, but none have given such universal satisfaction nor have been accorded such an ovation as this truly great pianist. He gave a magnificent and unusually well arranged program from the works of Beethoven, Mozart, Mendelssohn, Schumann, Chopin, Liszt and Rubinstein, and finished with the concert paraphrase of Schulz-Elver, on themes from the "Blue Danube" waltzes of Strauss. Still the audience was not satisfied and refused to disperse. Lhevinne yielded to their demands and played a Schubert-Liszt number. The recital was a part of the Artists' Recital Course of Drake Conservatory of Music, and was managed by Ralph Lawton, of the piano department, a former pupil of Lhevinne.

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The Philharmonic Choir, maintained by public spirited men and women, with Frederick Vance Evans at its head, gave the second concert of its series at Central Christian Church on the evening of March 14. The first part of the concert was given by the Philharmonic Choir, the character of the work done reflecting great credit on the young conductor. The numbers were Mascagni's "We Will Sing of Thee, Victorious" ("Cavalleria"), and "Bow Down Thine Ear," by Wilder, with Addie V. Barnett at the organ. Part second was given by Arthur Middleton, basso, a former Iowa boy, and a great favorite in Des Moines. Mr. Middleton gave a most taking program, which greatly pleased his audience. It included numbers

by Handel, Beethoven, Schubert, Schumann, a group by Homer, also selections from Meyerbeer, Clutsam, Molloy, Foote, Salter, etc. Mr. Middleton repeated several numbers at the insistent demand of the audience. Mrs. Roy Walker, at the piano, gave splendid assistance to the singer.

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Mrs. Harris Coggeshall was hostess to the Fortnightly Musical Club on Friday afternoon. The program was in charge of Mrs. F. C. Hubbell, who gave a short talk on the lives and works of Gounod, Verdi and Wagner, the musical numbers following being largely from their compositions. Mrs. L. R. Gaynor, Mrs. Eli Grimes, Mrs. John Agar, Mrs. D. L. Jewett, Mrs. James G. Berryhill, Jr., Mrs. H. H. Coggeshall, Mrs. Jefferson Polk, Mrs. Herbert Marshall, Mrs. Leonard Harbach and Elsa Rehmann gave the program. CAROLINE YOUNG SMITH.

## MacDowell Chorus Concert.

Wednesday evening, April 17, the MacDowell Chorus of New York, assisted by the Mendelssohn Glee Club of New York, will give a concert at Carnegie Hall for the benefit of the MacDowell Chorus Student Fund. Kurt Schindler will conduct the MacDowell Chorus and Clarence Dickinson is to lead the Mendelssohn singers. Some works by the late Edward MacDowell will be presented.

## Lampes Re-engaged.

Josephine Dell-Lampe, soprano soloist, and J. Bodewalt Lampe, organist, have been re-engaged for the ensuing year at First Church of Christ, Scientist, New Rochelle, N. Y.

## Borchard in Russia.

M. Borchard, the French pianist, played a recital, February 22, in St. Petersburg, the program consisting of César Franck, Debussy and the "Dance Macabre," by Saint-Saëns-Liszt. The recital was arranged by the French Institute of St. Petersburg, and M. Borchard scored a success.

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